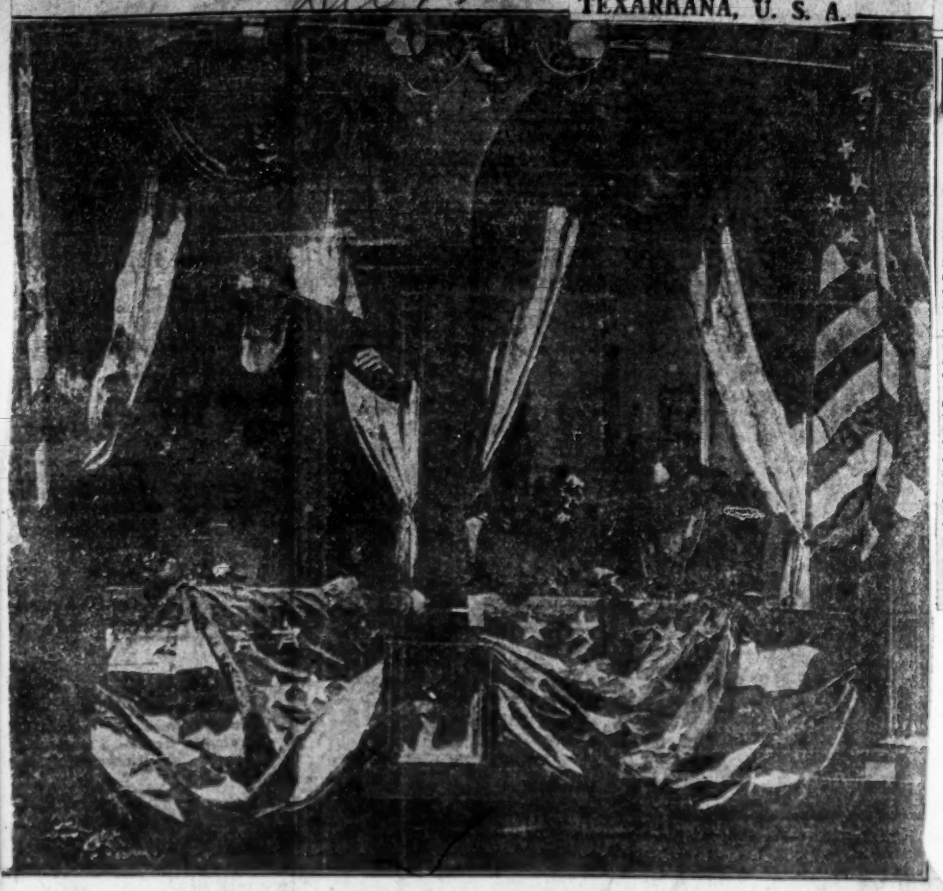
FOUR STATES PRESS AND TEXARKANA COURIER,
TEXARKANA, U. S. A.



Escape of Booth After Assassination of Lincoln In "The Birth of a Nation," Coming to the Grand Opera House for Three Nights, Commencing Thursday, December 23, With Matinee Friday and Saturday.

THE CONSTITUTION,
ATLANTA, GA.,

AT THE THEATERS

"The Birth of a Nation."

(At the Atlanta.)

Gift buyers are much in evidence in the big audiences at the Atlanta theater this week, where "The Birth of a Nation" is on the last lap of its phenomenal engagement. Patrons of the playhouse have learned by long experience of the excellent checkroom facilities there and every performance sees a long line of shoppers divesting themselves of their bundles before taking their seats for the performance.

The matinees appear to be especially popular with women shoppers and in the throngs that are filling the thater every afternoon can be seen many fair playgoers on their second and in many instances their third and fourth trips to see the Griffith spectacle. Nothing proves the strength of the spectacle's appeal better than the great number of "repeaters" that it attracts. Then, too, one never tires of the splendid orchestra score which accompanies the swift panorama of the south's reconstruction. The orchestra is one of the finest ever heard in Atlanta and it is considered by many to be a strong factor in the success of the spectacle.

The engagement of "The Birth of a Nation" will be terminated Christmas night, and while the advance sale for all the remaining performances is very heavy, good seats are still to be had at the box office. Two performances are given daily, at 2:30 and 8:15 p. m.

D. W. Grimth, who recreated the scenes of the Civil war and reconstruction, and offered them to the public in one mighty spectacle, was peculiarly fitted for the task. His father was Jacob M. Griffith, commander of a confederate brigade, and all his kinfolk endured the terrible sufferings of the post-bellum days. For years young Griffith dreamed of his plans to banks that epoch of American history live anew. Finally at the cost of $500,000 he realized his dream in "The Birth of a Nation" ... to the last two weeks of its run at English's.

Dec 22

Four States Press & Texarkana Courier

Dec 22

"THE BIRTH OF A NATION."

Special Triumph of a New Art.

David W. Griffith's most extraordinary achievement with his new spectacle, "The Birth of a Nation," coming to the Grand Opera House 3 nights, Thursday, Dec. 23, and two matinees Friday and Christmas day, is that of making history live. He touched the high peaks of American hitsory—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "history by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facimiles of important events. We see Lincoln among his counsellers issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Feedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skillfully managed that often the applause is practically continuous for half to three quarters of an hour. —Advertisement.



The Ku Klux Clansmen in the "Birth of a Nation" at Collingwood Next Week

D. W. Griffith, who recreated the scenes of the Civil war and reconstruction, and offered them to the public in one mighty spectacle, was peculiarly fitted for the task. His father was Jacob M. Griffith, commander of a confederate brigade, and all his kinfolk endured the terrible sufferings of the post-bellum days. For years young Griffith dreamed of his plans to banks that epoch of American history live anew. Finally at the cost of $500,000 he realized his dream in "The Birth of a Nation" ... to the last two weeks of its run at English's.

BIRTH OF A NATION HERE NEXT MONDAY

TRIUMPH OF A NEW ART

"Birth of a Nation" Opens Tonight

David W. Griffith's epoch-making spectacle "The Birth of a Nation" following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the opera house tonight, tomorrow matinee and tomorrow night. This work, partly from the nature of the new art, partly fom the opposition aroused, has excited more curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the people thronging ...

"The Birth of a Nation" tells by film and made the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of flashing literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the War; Lincoln's call for troops to subdue the Southern States; the lull on the eve of Bull Run; and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy in the prostrate South; the uprising of the Ku Klux Klan, and the overthrow of the carpet bagger regime; these great figures and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Cameron's of South Carolina and the Stonemans of Pennsylvania, two families interested in the struggle, that engages the political attention of the country, the actual characters of the drama speaking again in the persons of romantic youth, the pioneers of the Northwest and their descendants, as the drama of the nation's birth is unfolded. The Civil War, with its great battle scenes, the assassination of Lincoln, the Ku Klux Klan, the Reconstruction period, with its humorous and grotesque types, the development of the Northwest, the growth of the cities, the rise of the common people, the great questions of the day, the problems of capital and labor, the new South, the new Negro, the new Immigration, the new Politics, the new Patriotism, the new Internationalism, the new Humanity, the new Religion, the new Democracy, the new Nationalism, the new Socialism, the new Individualism, the new Collectivism, the new Anarchism, the new Syndicalism, the new Bolshevism, the new Fascism, the new Communism, the new Capitalism, the new Imperialism, the new Militarism, the new Pacif

"BIRTH OF A NATION"

Biggest Thing Ever Seen In Texarkana Opens Season Tomorrow Night.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Grand Opera House three nights commencing Thursday Dec. 23, and two matinees, Friday and Christmas day, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful production of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers toward the close of the Anglo-Boer war. In fact John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant, and on the morning of April 9th under the budding apple trees of an Appamattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and had he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event

BIRTH OF NATION A GREAT MOVIE

Large Crowds Greet Presentation of the Picture Here.

The stupendous production, the "Birth of a Nation" was met with uproarous applause by the large audience that saw the picture last night. The enormous number of people, horses and paraphernalia necessary to produce the picture is almost dumfounding, the street scene packed with thousands of the people, the reproduction of battle field where desperate hand to hand action with heavy artillery and field pieces is brought into play is most realistic and thrilling.

Whether one agrees with the sentiment of the picture or not it must be admitted that it is one of the greatest, if not the very greatest, moving pictures ever produced. Its producers claim the vivid incidents depicted on the screen are matters of history and while there may be some historical foundation for the picture all who have seen it claim that it is overdrawn and in many incidents is liable to promote sectional race prejudice, but this effect is not felt by those who are well read and think for themselves as they understand that most all moving pictures are overdrawn and emphasis put on the principal features of the picture.

Villains are always more villainout, lovers more ardent, hair breadth escapes more thrilling than in real life, but that is reel life and in an attempt to produce a picture that is one continuous thriller from start to finish the producers of the "Birth of a Nation" have succeeded most remarkably well.

The reproduction of the assassination of President Lincoln at Ford's theater is perhaps the most realistic feature of the picture. Here the crowded theater is shown, the president and his party entering their box with the assassin, John Wilkes Booth sneaking up from the rear and firing the fatal shot followed by the panic of the audience, certainly is a scene that has been worked out with great stress upon realistic detail.

AT THE KEMPNER.

Seats were placed on sale this morning with a rush for "The Birth of a Nation," which opens a week's engagement at the Kempner Theatre, beginning Monday night, December 27, with matinees daily thereafter.

D. W. Griffith is the most talked-about, and probably the most sought-after man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation," or he would be lost. He gallops through the myriad-and-one business details of a theatric success without turning a hair or developing the slightest case of "nerves." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence he commanded the whole range of mountain and valley.

Thus, completely equipped as a modern Joffre or Von Kluck, Griffith saw everything. In the artillery actions, real cannon were used, which discharged real shells. All were of the 1864 pattern. When the infantry got busy they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture-takers. It is hard, grueling continuous work. Regiments, brigades, not companies, are employed. There's everything from the far-flung panorama of the general battle to the handgrips of personal combat.



Henry Walthall in "The Birth of a Nation," as the northern colonel and his face reveals in D. W. Griffith's masterpiece.

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their expression. She lives before the camera and completely expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the whole drama is the one in which the cot Phoebe Warthall as her death. She lies, with her white hands in each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections extensively on the pleading bird. Another scene in which Miss Gish displays her exquisite charm is the one in which the plays with a spray with such grace and personal modesty that the audience irresistibly experiences a delight but short of ecstasy.

Miss Gish is chiefly connected in "The Birth of a Nation" with the heroine of Thomas Dixon's novel, "The Clansman," who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Massachusetts with their mother.

Miss Gish, when a mere child, was seen on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly developed her to screen effectiveness, as did Beatty and her to her present role of the Northern heroine in "The Birth of a Nation."

AMUSEMENTS

BIRTH OF A NATION HERE NEXT MONDAY

A kind of artistic achievement easy for the film, but impossible for the "indoor drama," is illustrated by the Ford's theatre scene in "The Birth of a Nation," which comes to the Academy of Music for three nights, beginning December 27th, 28th, 29th, matinees daily.

The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's theatre in April, 1865, but also the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern, in the role of Lord Dundreary. They were startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard, and cranes forward in a semi-panic to gaze at the great statesman, whose head has fallen back in the stage box, and at the assassin, Booth, who is leaping from the box to the stage, and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

"The Birth of a Nation."

David Wark Griffith, photoplay director, is believed by many critics to have upset all traditions in his magnificent spectacle, "The Birth of a Nation," which will be seen at the Kempner theater for one week, commencing Monday night, December 27, with matinees daily thereafter.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: a new kind of grand opera—motion picture plus mechanical effects—that some hold surpasses the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used half a great state for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3,000 riders and steeds as his cavalry; 3,000 arrows instead of a few score of a few hundred.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism in the times that tried men's souls," the time of civil war and reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill. New York, Chicago, Boston, San Francisco, Los Angeles raved for many months the greatest opera it was being simultaneously staged.



From AMERICAN
Address: Chicago, Ill.
Date DEC 23 19

PROGRAMS COST $140,000 FOR ONE NIGHT

BY ROB REEL.

Did you know that every week there is a $140,000 photoplay program released at the Studebaker Theater?

"The Missing Link," from the Fine Arts Studio; "The Beckoning Flame," Kay-Bee Triangle, and the Keystone hit, "The Submarine Pirate," are well up to this financial average as shown on the Triangle bill now. Such big things have been done and are doing in what is now the fourth largest industry that the public takes for granted what would have set the whole country to talking only a few years back.

D. W. Griffith, who is due back in his California studio to hammer away at what has become his "mystery play," knows how much they cost. Some one got to figuring on the price of production of average musical comedy and camera reproductions. It was in the office of George Bowles. Griffith was there. He is pulled over to the Colonial and "The Birth of a Nation" every time he passes through town by the same force which has kept the public filing through the doors for so many months. It was the maker of master features who announced the cost of the average Triangle program at the Studebaker as $140,000. Some line to bill the show under—"A $140,000 Evening."

The Ince offering of "The Beckoning Flame' is good stuff even if for nothing more than the setting in far off India. But besides this there is a story of interest and thrill with such players as Henry Woodruff, Rhea Mitchell and an able cast.

If you want to take an ideal trip to the country these December evenings "The Missing Link" will do all of that. Norma Talmadge, Bobby Harron, Thomas Jefferson, Elmer Clifton and other screen favorites portray a restful village story.

"The Submarine Pirate" with Syd Chaplin is a screen [illegible]



Scene in "The Birth of a Nation," Academy of Music, December 27th, 28th and 29th, Matinee and Night.

BIRTH OF A NATION MONDAY NIGHT

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Academy of Music, beginning Monday matinee, December 27, for three nights and matinees, is a prodigy of filmdom. In fact, it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spearhold with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio, where the latter was employed. The tall director, Mr. Griffith, saw the young stranger, and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his [illegible]ring she lost some of the awkwa[illegible]ess and kept the rest of "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one that he will mention her name. The ugly duckling is at last a swan!

Next Sunday night will begin the last week of the engagement of D. W. Griffith's wonderful new art of pictorialised spectacle, "The Birth of a Nation," at English's. The first half of this great picture exhibits the salient events of the Civil war, which came to a close 47 years ago; Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theater. In the second half the South's second uprising, this time against the carpetbag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Cameron" girl, Mae Cameron, with the northerner, Dixie Stoneman, and that of the staunch Capt. Phil Stoneman with Margaret Cameron, the South Carolina leader, entwines the threads of love in and through the story. The fun and frolic of plantation days, as well as the hardships and pathos of the reconstruction period, are shown. The great set pieces in Griffith's special epic, great battle scenes and the rise of the Ku Klux Klan are graced with thousands of participants, and scenic and [illegible]effects are employed to [illegible]something great and truly colossal. The [illegible]ception of the [illegible]ctacle, the [illegible]ctacular [illegible]ments, the [illegible]ctacular [illegible]ments, the [illegible]ctacular [illegible]ments

THE CHARLESTON POST

AMUSEME

heatre :-: Music

THE BIRTH OF A NATION.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Grand Opera House today. There will be two performances Friday and Saturday, at 2:30 and 8:20 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past, Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretchin over an area of ten square miles and upon these plains and trenches ten thousand soldiers clash in a mimic warfare that is as real as if you were an eye-witness to the actual occurence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start, after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The south is thrown back into a worse fate than war.

A wonderful score of concrete reaches accompanies the narrative. It is all done on a most stupendous scale. No detail has been overlooked.—Advertisement.



Miss Mae Marsh, wth the Birth of a Nation now playing at the Burlew theater.

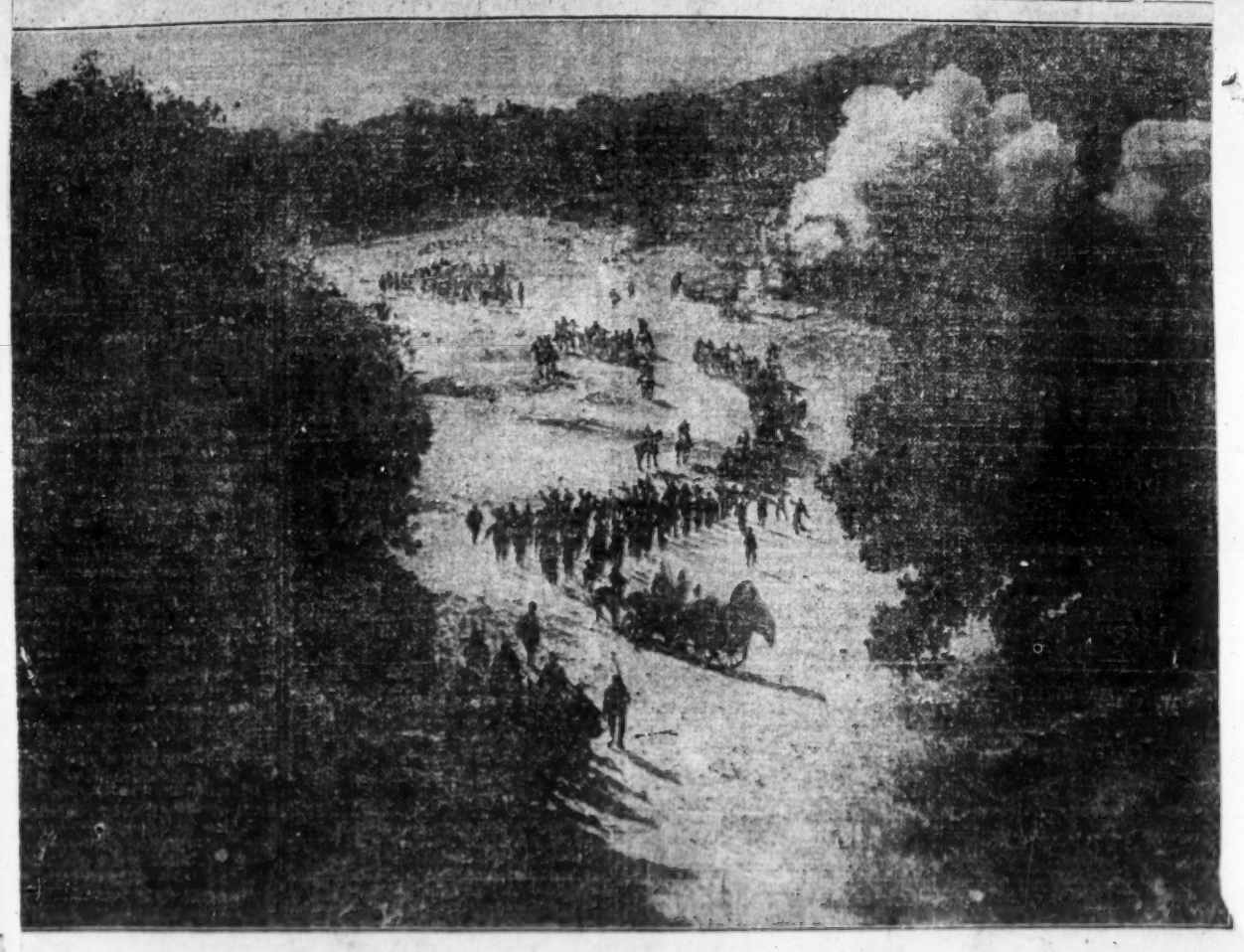
many, many miles and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 100,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theater performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 18,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the delighting of the glorious beauty of outdoor nature; his marvelous color, yet shadow, playing the entire gamut of romance from lightest comedy to torrent tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle, with music.

THE CHARLESTON GAZETTE



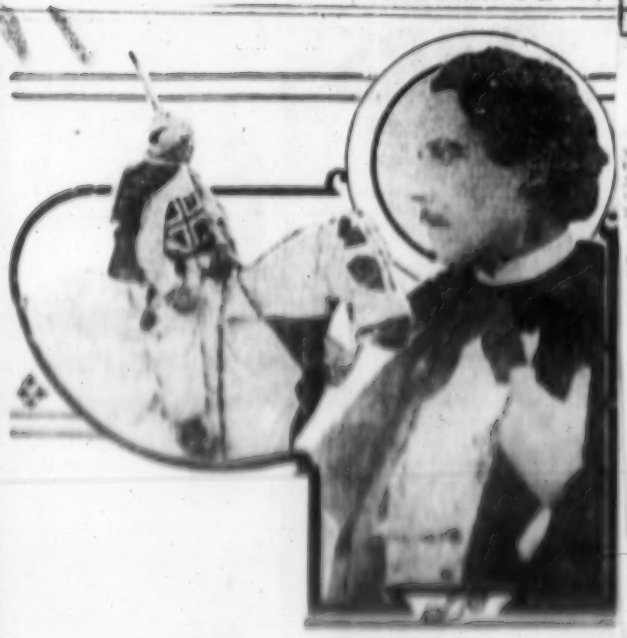
Lee and Grant in "The Birth of a Nation" at the Burlew this week.

FOUR STATES PRESS AND
TEXARKANA COURIER, TEXARKANA, U. S. A. THURSDAY, DEC. 23



...ian's March to the Sea, a Scene From "The Birth of a Nation," at the Grand Opera House For Three Nights, Commencing Tonight; Matinees Friday and Christmas Day—(Saturday)

THE WORLD-NEWS.



BIRTH OF A NATION MONDAY NIGHT

"Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Academy of Music, beginning Monday matinee, December 27, for three nights and matinees, is a prodigy of filmdom. In fact, it would sound extravagant to quote the praises of her to the film experts who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl who lives near Los Angeles, met so many people at one time she almost gave up hope of a stage career. A small bit at sporting with the "movies" gave her a foothold with the "movie" people and they grasped her. While acting in one she decided one day to sneak to the "big shots" in the motion picture studio, where the three men engaged her. The rest, Miss Marsh herself can tell you, for she has told her mother on several occasions and the latter has told the writer. Miss Marsh received her training with the Griffith company, and is considered one of the most promising young actresses in the motion picture world. Miss Marsh appears in the role of Flora, a young girl of the South, in the Griffith spectacle, "The Birth of a Nation," which will be presented at the Academy of Music, beginning Monday matinee, December 27, for three nights and matinees.

m RECORD HERALD
ress: Chicago, Ill.
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DEC 23 1

The Theaters
by
Richard Henry Little

SIR HERBERT BEERBOHM TREE, on whose shoulders rests the mantel of Sir Henry Irving and who is the chief ornament of the English-speaking stage today, arrived in Chicago yesterday for a two-day stay. Sir Herbert, by exercising great moral self-control, remained away from the stockyards and went to see a matinee performance of "Androcles and the Lion" instead. "But I should have liked to have seen your famous abatoirs," said Sir Herbert wistfully between the acts.

Sir Herbert is accompanied by his daughter, Miss Iris Tree, aged 18. Sir Herbert was willing to talk much about the drama, but daughter Iris declined to discuss anything but the probability of recovering something like a hundred pounds ($500 in United States currency), which some low, unregenerate son of Anack stole from Sir Herbert on or about high noon, the very hour that Mr. Hunt became chief of detectives and started to sweep the crooks out of Chicago.

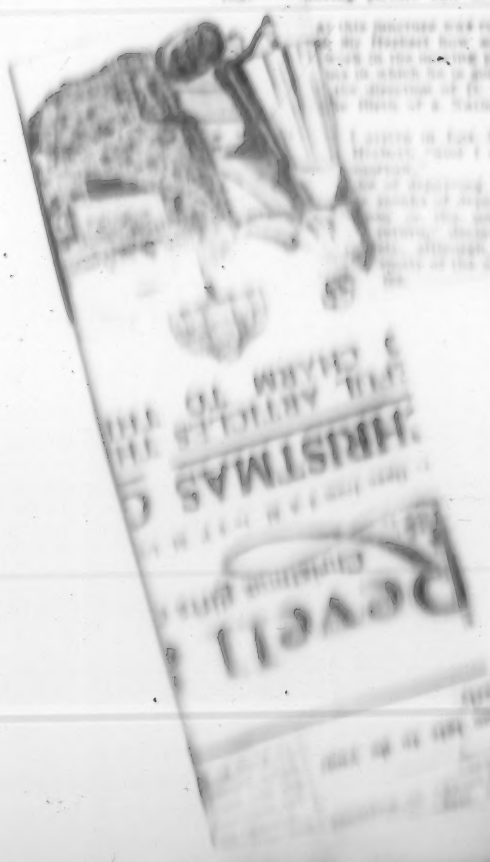
This was probably the last official act of the crooks within the borders of our beautiful city, but the fact failed to bring consolation to Iris. "Had we known about this matter in time," said Iris, "of course we should not have come to Chicago until Mr. Hunt had taken his position. But fancy a man named Hunt as chief of detectives. I hope he hunts the wretches who took my father's £100."

* * * * *

Sir Herbert did not entirely approve of "Androcles and the Lion." "Very, very clever," said Sir Herbert, "but I do not approve of Shaw's using his wonderful genius to make light of sacred things. But that is merely my personal opinion. Others do not see the play in this light. It is wonderfully acted by the entire company, especially by Henry Herbert, the menagerie keeper. His performance will ever be a memory, and by Miss Forbes and Mr. Heggie."

Sir Herbert was not at all pessimistic as to the future of the drama. "The moving picture is a new art, that is all," he declared. "And, of course, that is a very great deal.

"The discovery of a new art marks an epoch in the development of society. It will occupy its own proper place, but it will not destroy or even temporarily drive out the oldest and the noblest of all the arts, the art of acting. The moving picture will give us things the stage cannot; the stage will continue to give us something that [illegible] moving picture can never



THE CHARLESTON POST

AMUSEME
heatre :-: Music

THE BIRTH OF A NATION.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Grand Opera House today. There will be two performances Friday and Saturday, at 2:30 and 8:20 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past, Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretchin over an area of ten square miles and upon these plains and trenches ten thousand soldiers clash in a mimic warfare that is as real as if you were an eye-witness to the actual occurence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start, after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The south is thrown back into a worse fate than war.

A wonderful score of operatic touches accompanies the narrative. It is all done on a most stupendous scale. No detail has been overlooked.—Advertisement.



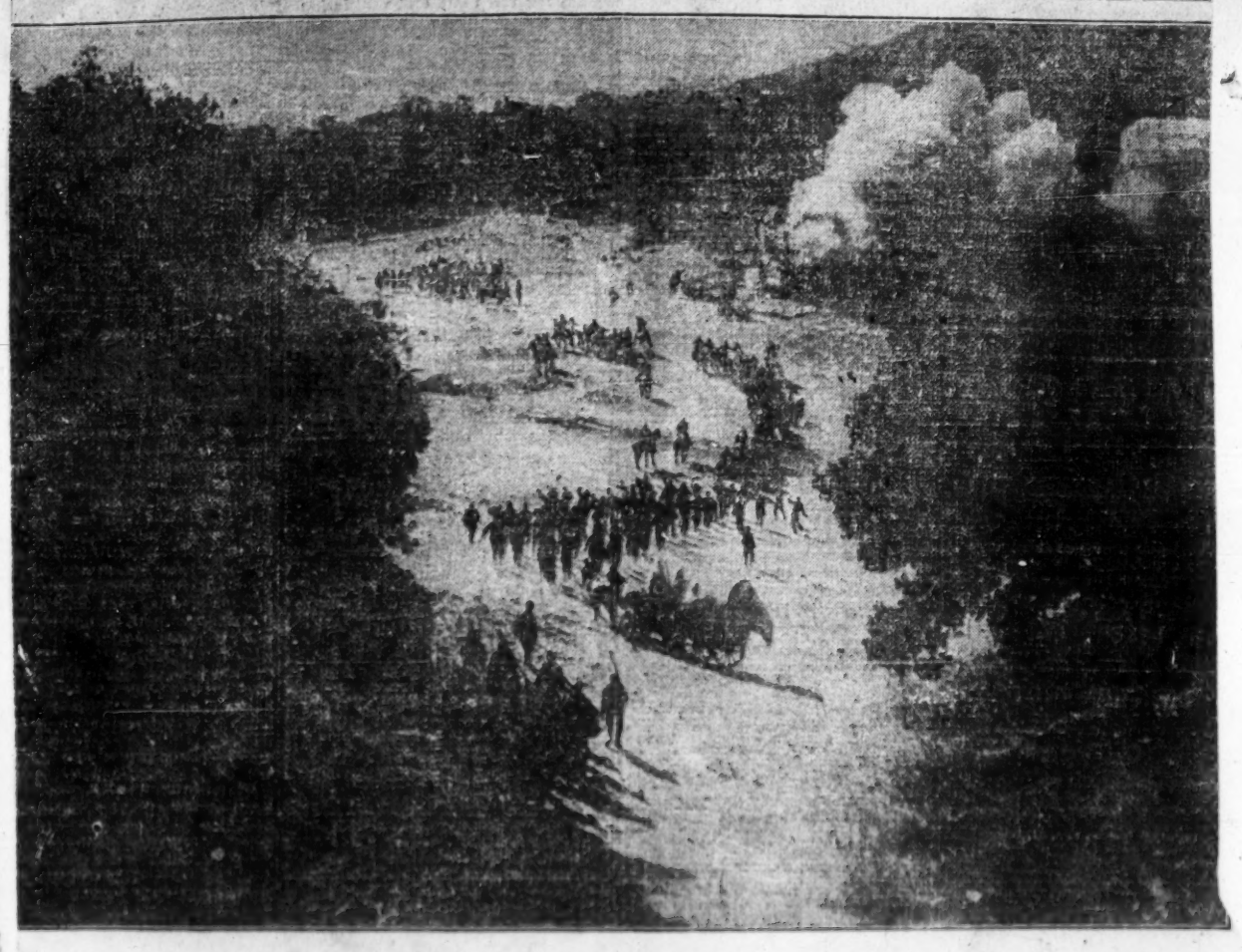
Miss Mae Marsh, wth the Birth of a Nation now playing at the Burlew theater.

many, many miles and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theater performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the description of the glorious beauty of outdoor nature; his marvelous effect, yet effective, playing the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle with music.

THE CHARLESTON GAZETTE



Lee and Grant in "The Birth of a Nation" at the Burlew this week.



an's March to the Sea, a Scene From "The Birth of a Nation," at the Grand Opera House For Three Nights, Commencing Tonight; Matinees Friday and Christmas Day (Saturday)

THE WORLD-NEWS.



BIRTH OF A NATION MONDAY NIGHT

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Academy of Music beginning Monday matinee, December 27, for three nights and matinees, is a prodigy of filmdom. In fact, it would sound extravagant to quote the praises of her by the film experts who declare her to be the last "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many results at first that she almost gave up hope of a stage career. A small job of operating with the "movie camera" was presented her. While awaiting for the director to call her to work in one picture she decided one day to watch the "big scene" in the motion picture studio. Soon the latter was completed. The director, Mr. Griffith, saw the young girl standing and asked her whether she wanted to act. Everybody is glad to earn the Hard cash and Miss Marsh accepted the offer. Soon she was in demand. Director Griffith was in search of a young girl who can play the Flora, a young girl to capture and possess the right look to capture and possess the right heart, and also a personality of flattering appeal. Miss Marsh was the girl. Her work in the picture, "The Birth of a Nation," which will be seen at the Academy of Music, Monday matinee, December 27, for three nights and matinees, is a revelation in motion picture history. Miss Marsh is a product of motion picture studio, and she is the first girl ever employed. She will appear in the same role in the picture, "The Birth of a Nation," which will be seen at the Academy of Music, Monday matinee, December 27, for three nights and matinees.

m RECORD HERALD
ress: Chicago, Ill.
e DEC 23 1

The Theaters
by
Richard Henry Little

SIR HERBERT BEERBOHM TREE, on whose shoulders rests the mantel of Sir Henry Irving and who is the chief ornament of the English-speaking stage today, arrived in Chicago yesterday for a two-day stay. Sir Herbert, by exercising great moral self-control, remained away from the stockyards and went to see a matinee performance of "Androcles and the Lion" instead. "But I should have liked to have seen your famous abatoirs," said Sir Herbert wistfully between the acts.

Sir Herbert is accompanied by his daughter, Miss Iris Tree, aged 18. Sir Herbert was willing to talk much about the drama, but daughter Iris declined to discuss anything but the probability of recovering something like a hundred pounds ($500 in United States currency), which some low, unregenerate son of Anack stole from Sir Herbert on or about high noon, the very hour that Mr. Hunt became chief of detectives and started to sweep the crooks out of Chicago.

This was probably the last official act of the crooks within the borders of our beautiful city, but the fact failed to bring consolation to Iris. "Had we known about this matter in time," said Iris, "of course we should not have come to Chicago until Mr. Hunt had taken his position. But fancy a man named Hunt as chief of detectives. I hope he hunts the wretches who took my father's £100."

* * * * *

Sir Herbert did not entirely approve of "Androcles and the Lion." "Very, very clever," said Sir Herbert, "but I do not approve of Shaw's using his wonderful genius to make light of sacred things. But that is merely my personal opinion. Others do not see the play in this light. It is wonderfully acted by the entire company, especially by Henry Herbert, the manageris keeper. His performance will ever be a memory, and by Miss Forbes and Mr. Heggie."

Sir Herbert was not at all pessimistic as to the future of the drama. "The moving picture is a new art, that is all, he declared. "And, of course, that is a very great deal.

"The discovery of a new art marks as much in the development of mankind. It will occupy its own proper place, but it will not destroy or even temporarily drive out the oldest and the noblest of all the arts, the art of acting. The moving picture will give us things the stage cannot; the stage will continue to give us something that the moving picture can never give."

CHARLESTON GAZETTE,



Scene in

The Birth of a Nation

At The Burlew This Week

SHERMAN'S MARCH IN "BIRTH OF A NATION"

Quite the mots wonderful of the many wonderful scenes pictured in "The Birth of a Nation," which will be at the Collingwood Opera House all next week, is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, fear and hopelessness.

EVENING POST
Chicago, Ill.
DEC 24 1915



HOWARD GAYE
as General Lee in "The Birth of a Nation," Colonial Theater.

After Having Made a Record, Griffith Picture to Leave

D. W. Griffith's spectacle, "The Birth of a Nation," will be at the Liberty Theatre for one more week only. It's extended engagement ending there on January 1. This production enters upon its final week, enjoying the distinction of having had the longest run of any theatrical attraction in New York this season.

LIBERTY—D. W. Griffith's spectacle, "The Birth of a Nation," begins the final week of its extended engagement on Monday. The run will end on Sunday night, Jan. 2, to make way for the new production Charles Frohman is making for the Dorothy Brian-Julia Sanderson-Joseph Cawthorn combination.

Colonial Theater.

Only three more weeks remain during which Chicagoans may see the D. W. Griffith spectacle, "The Birth of a Nation," at the Colonial Theater. After a record-breaking run the show is scheduled to close on Jan. 15 and be sent on the road.

George Bowles in letters of holiday greetings to friends in other cities had this to say about the announcement regarding the end of the run:

"In all the months we have been in Chicago we have been unable to allow children to see the spectacle. And now it seems likely that they will be deprived of this opportunity to study this important part of our country's history that has been so neglected in the textbooks of the public schools. In other cities school children have been told to be sure to see 'The Birth of a Nation,' but Chicago says no. And Chicago has been the only city in the country of any size to say no."

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The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-hold with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio, where the latter was employed. The tall director, Mr. Griffith, saw the young stranger, and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of



MAE MARSH, in "The Birth of a Nation," Academy of Music Next Week, Beginning Monday Night.

electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest of "slavey" parts. Ging frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could pass it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional parts. Everybody in New York, whose

"The Birth of a Nation" was produced here, felt that the biggest individual hit with the possible exception of Henry Walthall, Griffith's leading man, was made by Miss Marsh. When one sees a little miss

THE KEMPNER.

Christmas Attraction.

At the Kempner theater Christmas matinee and night Al Ritchie and his company of cabaret girls will entertain in a new and novel way, assisted by Miss Marie Neville, whom the Chicago press claims is a perfect and beautiful model. Mr. Ritchie and Miss Neville will teeter girls in midair, showing strength and physical culture rarely displayed on a local stage.

The popular prices for both the afternoon and night performances are something unusual for a holiday attraction.

"The Birth of a Nation."

Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation," which comes to the Kempner theater for an entire week, commencing Monday night, December 27 with matinees daily thereafter is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine a view of a long, fertile valley, extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that it is said the form of each man is perfectly delineated.

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Sherman's army has cut its fearful swath through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox courthouse with the surrender of Lee.

PLAYS AND PLAYERS

AT THE THEATERS TODAY.

[illegible] ... At 1 and 8

from Blade

address

city DEC 24 1915

Governor Willis wouldn't let The Birth of a Nation play in Ohio and Portside Ohio cuts were busy seeing it while in Philadelphia.

from EVENING JOURNAL

address: Chicago, Ill.

to DEC 24 1915

from AMERICAN

address: Chicago, Ill.

city DEC 24

Girls Barred by Chicago

The one great theatrical sensation of New York, Chicago and Boston, "The Birth of a Nation," will begin the last week of its engagement at English's opera house Monday night. The first part of the drama deals with the life and struggles of the North during the war between the states, including the assassination of Lincoln, and the second part is a picturesque chronicle of reconstruction days in the south, including the organization of the Ku Klux Klan. Interwoven with the whole is a pretty romance of the love and the play, produced by Thomas Dixon, jr., is "The Clansman."

"Birth of a Nation"—Liberty.

Those are positively the last few days to see "The Birth of a Nation." Matinees are given daily.

NEWS

Lima, O.

DEC 24 1915

AT THE THEATERS

"The Birth of a Nation."

(At the Mines)

from NEWS

address: Chicago, Ill.

date DEC 24 1915

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This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one that he will mention her name. The ugly duckling is at last a swan.

At THE KEMPNER.
"The Birth of a Nation."

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THE BIRTH OF A NATION.

To Be Played at Alton January 2, 3, 4 and 5th, With Daily Matinees.

The following are some of the big features of the spectacle, "The Birth of a Nation," which has attracted so much attention throughout the country, and which will be seen for a return engagement at the Temple Theatre, for four days, commencing Sunday, matinee, Jan. 2nd.

Upwards of 5,000 distinctive scenes and more than 18,000 characters, men and women. There are about 3,000 horses employed in giving the great spectacle a superb realism. It is doubtful if any better riding was ever exhibited than is shown in the thrilling scenes by the horsemen in "The Birth of a Nation." One of the biggest battles of the Civil War is re-enacted. Sketches of Sherman's march from Atlanta to the sea. Cities are built up and then destroyed by fire, for the purpose of making the drama complete. The reproduction of the interior of Ford's theatre, Washington, on the night that President Lincoln was assassinated, is so splendidly executed that on seeing it one is amazed at its apparent reality. It shows Wilkes Booth firing the fatal shot that removed from earth the best friend the South would have had had he lived. There are a series of wild rides by members of the Ku Klux Klan, that for daring horsemanship, speed and artistic riding have never been surpassed. This is one of the most thrilling scenes of the entire pageant and brings forth, from every portion of the house, most pronounced peals of approval and admiration. There were utilized more than 25,000 yards of materials with which dresses for the women, appearing in this spectacle, were made. There were more than 20,000 yards of cloth consumed in making costumes worn by the Ku-Klux riders. Night photography of battle scenes,—a new invention, is another of the amazing features of the affair. There are wonderful artillery duels in which real shells were used, not mere make-believes, but the real thing. There are many miles of trenches, and thousands of fighters, war as it actually is. In addition there is a musical score of forty pieces, synchronized to the several thousand distinct and individual scenes. There are 140 thousand feet of actual photography, the longest picture that was ever taken. When measured in magnitude The Birth of a Nation can well be classed as a stupendous, dramatic and spectacular enterprise, by far, the most pretentious that the brain of man has ushered and realized.

ACTORS' FROLIC CROWDS CAFES

At Least 1,000 Persons Take Part in Gay Party at Claypool Given for Benefit of Santa Claus Fund.

DANCING PROVES POPULAR

Stage Folk Work Hard Making Things Lively for Guests and "Parades" Among Tables Add to Merriment.

Every available inch of space, in both cafes and in the lobby, was filled at the Actors' Frolic at the Claypool Hotel last night, and even space against the balcony rail, where the revel could be observed, if not participated in, was being sold at a premium. It is estimated that at the very least 1,000 persons took part in the frolic, the proceeds from which will go to The Star Santa Claus Fund.

The festivities began soon after 10:30 o'clock, or as soon as any of the theaters were out. The groups from Keith's and from the Lyric were the first to arrive, and these were followed by a large number of girls from the Columbia Theater, and later by some of the principals and members of the chorus of the "Passing Show of 1915" company, now playing at the Murat. In addition there were a number of local singers.

Every preparation was made to take care of a big crowd, for more interest was manifested in the frolic this year than ever before. The tables were set in both the cafes and in a "walled in" space in the lobby. A large space in the lobby had been shut off by means of a green trellis, topped by red bunting. In a short time every table was full and more and more persons were asking for space.

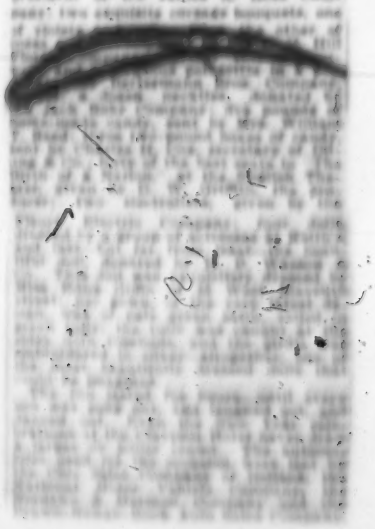
Always Something Doing.

The dancing floor was crowded. The music of Montani's Claypool Orchestra lured diners away from the tables with certain charm. There was something doing all the time. The stage people worked harder than any one to make the affair a success. They sang and sang and gave frequent "parades"—winding in and out among the tables, with the band leading, and singing the catchiest songs they knew. "Circus Day in Dixie" was a great favorite in these parades.

Among the tables went pretty young women of the stage, bearing large sacks of violent hue, in which they collected cash for the fund. Never a girl returned from such a trip but the sack she carried gave forth a pleasant jingling sound. Every one at the tables seemed to take it for granted that whatever cash they might have brought with them must be spent before they went home, and it made no difference how often a man was approached with an invitation to buy or donate—he always reached down in his pocket as cheerfully as if it had been the first time.

Many Articles Are Sold.

The articles offered for sale were unusually attractive, and much sought after. They were: A basket of champagne, sent by Richard Lieber, vice president of the Jacques B. Rose Company; two excellent corsage bouquets, one of violets, the other of roses; [illegible]





The surrender of General Lee as shown it in "The Birth of a Nation," at Proctor's Grand the we ek of Jan. 30.

NATION BIRTH GREAT DRAMA

Most Spectacular and Comprehensive Pictures Ever Shown in Galesburg.

GREAT AUDIENCE THERE

Music of Character to Enhance the Scenes—Many Thrilling Features.

At the auditorium Thursday night, before an audience that filled the structure completely was presented by D. W. Griffith the wonderful historical drama, "The Birth of a Nation," in two acts and for three hours the vast gathering was held spell bound. The music was by an orchestra under the personal direction of D. W. Joseph Carl Briel.

The reputation of this photo-drama had preceded it and had aroused a large wish to see it. As a production it is simply phenomenal, and discloses the motion picture art at its best.

Marvellously realistic results are produced. Battles, charges by troops, the massing of large numbers of men, the intensity of rapid action, and all the various incidents and passions that crises develop were displayed on the screen, and kept the audience in a continued state of wonderment. Aside from any historical interest that might attach to the production, and aside from all differences of opinion that it may create, yet as a creation it is well classed as a masterpiece.

The drama itself discloses the slow evolution of a nation from the clash of ideas represented by the theories of States Rights and National Unity. Slavery is introduced as the element that caused eventually the demand on the part of the South for separation. Events come rapidly to the beginning of the Rebellion, and are made to cluster in romantic manner around two families, the one of an intense abolitionist of the North and the other of a typical and chivalric Southern gentleman with his slaves. Two sons and two daughters figure in the love scenes, one on each side, and it is the ultimate reunion of these after the close of the war and during the period of reconstruction that followed that typifies the development of that sentiment that results in National unity. Vivid scenes are centered around these two couples, some of great pathos, some of the most exciting and intense character.

As a matter of fact, the drama is made to deal with what to the Southern mind were the horrors of the reconstruction period. It is evidently the purpose to show that there is a Southern as well as Northern view of the matter, and to display this one cannot conceive how it could have been done more effectively than through the trials and experiences, some of them terrible, of the two couples.

The production accordingly is a remarkably spectacular one. As for its historical accuracy, that is for the historians to decide.

The interest aroused here in the production is farther shown by the fact that there is an exceedingly large demand for seats tonight and for tomorrow's productions.

The music throughout is of a character greatly to enhance the effect. The effect on the audience at times is such as to stir all greatly.

One of the lessons impressed on all present was that war is a horrible means of settling disputes and this is announced as one of the motives of the production. Both results during and following a great struggle are made to indicate this.

"The Birth of a Nation" Coming Here Next Week



DECEMBER 24, 1915

GALESBURG EVENING MAIL

Dec 24

"BIRTH OF A NATION" IS SEEN

Galesburg Sees One of Greatest Moving Pictures Ever Produced.

ASSASSINATION OF LINCOLN REALISTIC

Big Orchestra Adds to Merits of Attraction—Ku Klux Klan Shown in Action.

D. W. Griffith's gigantic spectacular motion production, "The Birth of a Nation,' captivated one of the largest audiences last night which ever crowded into the Galesburg Auditorium. This afternoon's matinee is having a crowded house and the seat sale is large for tonight's production of the same attraction. "The Birth of a Nation" will be repeated at Christmas matinee and on Christmas evening.

The production is one for which a description by words will not do justice. Only full appreciation of it and the historical facts which are depicted can be had by seeing the picture. It is the same production which for months has been playing to crowded houses, first at the Illinois theatre, and later at the Colonial theatre, in Chicago.

The picture is based upon Dixon's famous novel, "The Clansman." Most of the scenes are laid in the south and at the national capital. The picture starts with scenes in the North and the South just before the war broke out. Then it carries out a number of historical Civil war battle scenes, shows the surrender of General Lee to General Grant and in the first scene closes with the performance at the Ford theatre where President Lincoln was assassinated by John Booth. The second act is based upon the reconstruction days of the South, showing the great struggle there between the blacks and the whites and finally, the organization of the Ku-Klux-Klan and the restoration of order. All through the picture is a romance of love to which the central figures are "The Little Colonel" of the South and the daughter of Hon. Austin Stoneman of the North. Other pretty love scenes are enacted in which the son of Stoneman, the northern house of representatives leader, finally wins the love of the pretty southern girl, who "would not forget." The picture closes showing the North and the South reunited through love.

A Big Orchestra.

To make the picture complete is a special twenty-piece orchestra which plays continuously patriotic and appropriate music, common to both the North and the South at the time which the picture represents.

The picture opens with scenes from the home of Dr. Cameron, a wealthy plantation owner in Piedmont, South Carolina, showing the Cameron family, three sons and two daughters, and with scenes in Washington, showing the home of the Stonemans. Here the Stoneman children and the Cameron children first become acquainted. Then begins the love romance between the younger Cameron daughter and the younger Stoneman son, the "Little Colonel" and Phil Stoneman. Then the scene changes to the home of Austin Stoneman, the great commoner, and the leader of the house of representatives. Here the children of the two families meet and the love affair between the younger Cameron daughter and Phil Stoneman begins. Then the scene changes to the home of the Camerons in Piedmont, South Carolina, and the children are seen at play. Then the scene changes to Washington, showing the home of the Stonemans. Here the Stoneman children and the Cameron children first become acquainted. Then begins the love romance between the younger Cameron daughter and Phil Stoneman, the other Stoneman son and the other Cameron daughter. From the home of the Camerons the scene changes to the home of the Stonemans, and the "Little Colonel" and Phil Stoneman are seen at play. Then the scene changes to the home of the Camerons in Piedmont, South Carolina, showing the Cameron family, three sons and two daughters, and with scenes in

Riches and Fame First, Then She'll Get Married



Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, relinquishing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some look on individual who isn't attractive and how and haven't a chance at the rewards of life? But pretty prosperous for actively the gods have favored with beauty and talents, vivacity and charm.

Yes, well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a business conference of corporation magnates, or "The Physician: His Family, Methods and Characteristics," nor even a contribution for a long dreary essay on the career of Mae Marsh, and of course given proposition set who, Patrick to thinking. It is "The Birth of a Nation," looking far far through the loneliness and longing of the old to obtain her just hour.

The Boss Put Into Effect.

The old Lillie Mae Marsh, the long ago, the golden haired, the pretty, the devoted, the innocent, the girl whose every comfort was the dear heart of the person beside the most precious happiness was the two thousand. The girl who had to go to work, who had to go to the world. The girl who had to go to work, who had to go to the world.

The girl who had to go to work, who had to go to the world. The girl who had to go to work, who had to go to the world.

Finishes Written Letter.

In order to be successful in the world, you must have the right kind of a girl. You must have the right kind of a girl. You must have the right kind of a girl. You must have the right kind of a girl.

far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so properly has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage being exclusive to youth," says she. "Now I know better. Youth is the time to wait. You can't work when you mind it on love affairs.

"If you're to be good women marriage is a must. That it's all right to go into it when one makes a success of it just as a man makes a success of his business or in any goes after fame to his profession.

"But for me, NOW! I've watched my sisters in their love affairs and marriages, and I know me. In my case I know that there isn't room for two interests.

"I don't want to put all responsibility upon the man. I'm not sure that all the fault is his at times when I've seen a girl lose out of interest and devotion. I'm a better wife and mother without or those days than I would be with.

Knows Where Life Is.

In order to be successful in the world, you must have the right kind of a girl. You must have the right kind of a girl. You must have the right kind of a girl. You must have the right kind of a girl.

der to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and made for it, although—laugh the goddess knows it took some courage or, rather, it would have taken courage, but I have of a retiring disposition."

She is still fast hurting and outspoken, but grateful as a babe and with some of that pretty mother's charm—perhaps the baby intelligence, quick movements, gestures, and when she is off guard, when she forgets she is being interviewed, when she is not consciously conducted to the whispers and stares of passersby that she is a being of the stage, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she feels herself acting.

"I suppose," she says, "that sort of schizophrenia I have the idea that I must show a difference in my manner, but I take joke so much of the playing work and so throughout myself quite and most into it that it is pretty difficult for me to separate myself from it.

"But—with the little personal talk that separate together and tears and other things at the same time—I suppose it's that and with every one who comes and out of contact of other parties (though my work is quite pretty much that is my personality I am an enthusiastic worker in what I am doing, whether it be a moving picture actress or my dear child to be a mother. I suppose I am an enthusiastic person in everything I do.

I think Mr. Griffith has Rockefeller in me.

This time but I am the same as the rest of the people in the world.

It does not to be a moving picture

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was engineer of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin door in a Mexican camp and calling tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried 'oh, dear!' (don't you know I don't do it quite). I thought one of the sisters was speaking to me. We were taken into the yard and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was fun for me. Mother paid for the first day for food. The next we didn't have anything to eat. We lived out of cans for three days in Golden Gate Park. I was a good deal for eating a can of soup.

"Then we moved to Los Angeles. We were very hard up during prosperity and I suffered for. That was four years ago, when I was sixteen. The first work that was thought of for me was Lasky's. Mary is [illegible] in the Movies and the Lasky's. It is not quite certain what [illegible] I am a member of the company. I am a member of the company. I am a member of the company.

THE BIRTH OF A NATION.

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Grand Opera House this afternoon and tonight and Saturday, afternoon and night, is a prodigy of filmdom. In fact it would sound extravagant to quote the praises of her by the film experts, who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind the "big sister" to the [illegible] studio, where the latter was employed. The film director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm!

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavery" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention off-hand a really great character actress in the photographic field the chances are ten to one that he will mention her name. The ugly duckling is at last a swan.—Advertisement.

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his table, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of fair flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If the director has a fad it is relaxation. His recreation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the interval. The director enjoyed the compliment, but he did not get rich at Griffith who is paid a salary to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is short five feet ten inches in height. He carries an unusually thick set to a stubby when at duty. He has written several short stories, but he is considered absolutely in the silent drama. He looks upon it as the greatest force of the day and he has been correct.

His Sense of Time Values.

The director has a fine appreciation of the use and value of good music. He uses dramatic situations to blend the use of time and color. It was this attribute which supplied the masterpiece in "The Birth of a Nation." In the intense and suffering months when he was putting the finishing touches to his great production he considered the use of proper music and chords which now form a part of the production. It was Griffith who first had synchronized the score to his moving films. There was no precedent for this and he had to work out the problem himself. He had the score played by a full orchestra in the presence of the camera and the picture was run off in its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in dimland and then pass out the same as others. Their distinctiveness was outlived. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this exhilarating mess than was ever expended in the making of a great spectacle. Nearly a year of reaction set in behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had created the great American epic, who had sacrificed much until it was paying and with the tables now the Fortunes was not inspiring.

There were so many theories and so many plans and so many channels through which it must pass and then he was done. Griffith is not an easy going man. He has the fundamentals of the business and he started to break from this narrow field and get before that great public which had not as yet previously regarded the motion picture as an art institution.

Griffith was to find the record of several great pictures which had been written the big open made a market. There was "Uncle Tom's Cabin," as a piece of purely literary and spectacular grouping as the art had ever developed in America.

The contemporary story of the negro life of America he had chosen for the first time the four theatrical magnates of the day had thought it impossible.

The "Birth" was made a gentle success and a financial success. He had completed



the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inescapable fact that he had created an art which his associates and contemporaries had been unable to keep up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His best efforts had always been looked after by others. Those men were appointed in. They were willing to do everything within their power and realizing that the motion picture industry had progressed so rapidly as yet. There was not a channel open which looked promising to him. He believed that there must be a way. In desperation it is said that Griffith was not to would be given a free rein and must go ahead with his own plans.

Having completed his big work, it seemed going it on to put the finishing on to showings. Griffith's success in directing had been enhanced to be an expert in color and tone values in stage scenes to select the backgrounds and players. He knows the scene and the time after he takes it out of doors. Nobody is about during the work and he selects a young man who has been associated with the art from the domestic drama. This man, who is a specialist, takes care of all of the details of the scenes in the studio. He is in charge of the scenes and the actors. He is the only man who knows the whole story. He is the only man who knows the whole story. He is the only man who knows the whole story.

Taking Up the Big Issue.

The "Birth of a Nation" was the first big picture to be made in this country. The big issue was the production of the picture. It was produced in the face of the most bitter opposition. It was produced in the face of the most bitter opposition. It was produced in the face of the most bitter opposition.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the \$2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which ries with the best offered on the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway theater, many good people shook their heads and were grieved. A picture attraction before, the theaters of the theater world said it would not go over. You see they knew nothing of pictures. Most people had looked upon a motion picture drama as a thing of the past. They measured everything by the standard of then. It was not surprising that they should. Of the fundamental laws in the case they were ungrounded to pass judgment upon the undertaking. But in all there was nothing daring in the case. It was not. That was in advance the one factor that never entered into the calculations of the producers. They knew that the spoken drama was being forced to the limit of its possibilities in the matter of production. They knew that the public was ready for a change. They knew that the motion picture had reached a point where it could offer a production which would compare favorably with the best the spoken drama was being forced to offer. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited to his stage. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only unnatural imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the greatest of the arts. Every one of us has pleasing recollections of great moments when fine dramatists achieved the privileges of artistic interpretation. When a great actor throws the soul that is in him into the potential role of a fine play you have a combination which is irresistible. I have been thrilled deeply by such performances and shall cherish the memory of them. What passing as place of amusement, legitimate or otherwise, affords us the opportunity to commune with the living, breathing thing you are part of for a short time? Some such argument is presented to the public by the producers of the picture. They do not claim to be giving you a picture which will compare with the best the spoken drama can bring forth

Aladdin's Lamp Not In It With the Camera

Born in a Trio of "Movie Girls" in "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $200,000 a Year and Vince Is Out of Her Teens.



THE ARKANSAS DEMOCRAT.

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their symmetry. Her eyes before the camera are singularly expressive, and her acting power, as well as her personality, are unusual.

Perhaps the most perfect scene of the entire drama is the one in which [illegible] and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

The above attraction will be seen at the Grand Opera House Today, Matinee and Night, and Tomorrow (Christmas Day), Matinee and Night

FOUR STATES PRESS AND TEXARKANA COURIER, TEXARKANA, U. S. A.

CLIPPER

ss: New York City

DEC 25 1915

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) Dec. 20, Mrs. Patrick Campbell, in "Pygmalion" and "The Second Mrs. Tanqueray." "Rolling Stones" 27, "Young America" Jan. 3.

MAJESTIC (J. R. Pierce, mgr.)—Opening Xmas matinee, 25, and for entire New Year's week, "Two Is Company," with Amelia Stone and Armand Kaliz.

TELLER'S SHUBERT (Leo C. Teller, mgr.)—"The Birth of a Nation" began a two weeks' engagement Dec. 20. "Rolling Stones" Jan. 3, William Hedge, in "The Road to Happiness," 10; "Young America" 17.

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ldress: New York City

ate DEC 25 1915

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"THE BIRTH OF A NATION" leaves the Liberty, Jan. 8.

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"THE BIRTH OF A NATION."

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to provide one. At last an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed to it. The above bit of history is illustrated by David W. Griffith in the striking facsimile scene of Lee's Surrender to Grant at Appomattox in "The Birth of a Nation," to be seen at Proctor's Grand theatre the entire week of January 3. As history records, General Grant is seen in his fatigue uniform, dusty and travel-stained; General Lee in the complete panoply of military dress. "My aim," said Mr. Griffith recently when discussing the spectacle's historic replicas, "was to show as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism." The seat sale will commence Monday.

"The Birth of a Nation" will conclude its run a week from to-morrow night, and the vivacious entertainment of singing, dancing and laughter-making will be opened to the public gate on the night of January 6.

Newspaper Cutting Bureau

MOTION PICTURE NEWS

CHICAGO, ILL.

DEC 25 1915

MID-WEST NEWS
By William Noble
Oklahoma

Arkansas

CLIPPER

New York City

DEC 25 1915

CLIPPER

New York City

DEC 25 1915

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New York City

Theaters

At the Atlanta.

To-night's performance of "The Birth of a Nation" will give playgoers of Atlanta and vicinity their final opportunity to witness this spectacle. It would be hard to imagine a more appropriate theatrical offering for Christmas than "The Birth of a Nation." The Griffith spectacle breathes an atmosphere of love and contentment, and by critics everywhere it has been pronounced a most eloquent argument for world peace.

"The Birth of a Nation."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," which comes to the Collingwood Opera House next Monday night for a week's engagement, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be in the high-water mark of such productions. They sink into insignificance beside this topic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,00 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the night riding of the Ku Klux Klan looks like a company of avening spectres sweeping aoing the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle the constant throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise untramelled by the limitations of the theatre.

The present seat sale indicates the engagement will be a record one for the Collingwood.

om VARIETY

dress: New York City

te DEC 25 1915

"NATION'S" RECEIPTS ABROAD.

London, Dec. 20

"The Birth of a Nation" will remain at the Scala indefinitely and won't move to the West End as originally intended. It's receipts to-date have not been below $7,000 a week.

CLIPPER

New York City

DEC 25 1915

OUT OF TOWN NEWS

[redacted]

Virginia Theatre Bureau to the Clipper

New York City

DEC 25 1915

Last Three Weeks of
"Birth of a Nation"

DRAMATIC MIRROR

New York City

"BIRTH OF A NATION," AT ENGLISH'S.

With tomorrow night's performance at English's begins the last week of the highly successful engagement of David W. Griffith's monster spectacle, "The Birth of a Nation." Three hours of beauty and emotion, the most realistic battle scenes ever staged are complemented with the most poetic handling of man and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont shown in the soft leaf-flecked light of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea, Atlanta is captured and burned. Still more remarkable is the final battle showing the struggle in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments until the attacking forces are finally decimated as the "Little Colonel" rams the flag of his state in a still smoking cannon of the federals.

The handling of these great masses of men is simply marvelous. The clock-like precision of the sweep of armies, with myriads of falling men, stricken horses and shrieking shells is the perfection of organized effort. In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshalled knights as they gather in the shadowy forest and then whirl to the rescue of their women and children, is absolutely awe-inspiring. Never before has the theater shown scenes of such sweeping, stirring beauty.

There will be only one performance Sunday at 8:15 p. m. During the week there are two performances daily, except next Thursday night, when the theater will be occupied by the Yale Dramatic club. There will be a matinee on Thursday, but no night performance.

"Birth of a Nation" Opens Final Week Here Tomorrow

The last week of the engagement at English's Theater of D. W. Griffith's marvelous spectacle, "The Birth of a Nation," begins tomorrow night. This is the longest and most important production ever made. It is the first of its kind and marks the beginning of a new art in the theater. Griffith has created a new art with his combination of picture and music.

David W. Griffith is a native of Kentucky. He began his public career as an actor in a Louisville stock company. He also studied for grand opera and developed a splendid baritone voice. In time he became interested in pictures as a scenario writer, but the technical side of directing fascinated him. In less than three years from his first entrance into the motion picture studio he was the most prominent figure among American directors. He is recognized today as the greatest director of motion pictures in the world. He has earned this eminence in seven years of hard work.

There will be no performance next Thursday night on account of the appearance of the Yale Dramatic Association, but there will be an extra performance Friday night. The engagement will positively close with that performance.



MAE MARSH IN "THE BIRTH OF A NATION" AT ENGLISH'S

Next Week in the Local Playhouses

ON MONDAY "The Birth of a Nation" begins its third and last week at English's. Based on Thomas Dixon's prejudiced and one-sided novel, "The Clansman," and produced by D. W. Griffith, the son of a Confederate general, this most spectacular of all the "movies" produced in America, rivaling "Quo Vadis?" and others made abroad, is largely a glorification of the Ku Klux Klan and a defense of its methods. Beginning with some of the most vivid scenes of the civil war, such as the battle of Petersburg, the assassination of Lincoln, the surrender of Lee, etc., the film in its second part is almost wholly a dramatization of the Dixon novel, setting forth the dark days of reconstruction in the south, days that might as well be left buried in aged memories and contemporary records. These days, however, have afforded the producer opportunity for thrilling motion picture climaxes and these, backed up by the most stupendous advertising campaign in the history of amusements, have induced the public to attend even at the regular theater prices, whereas they paid only a fourth as much for equally spectacular and entertaining films in "Quo Vadis?" and "Cabiria." Verily, it pays to advertise.

The final week is unbroken except for the performance of Oscar Wilde's "An Ideal Husband" by the Yale Dramatic Association Thursday evening, December 30. The matinee of "The Birth of a Nation" will be given as usual Thursday.

"THE BIRTH OF A NATION."

At the Kemper theater for one or the week, commencing Monday night, with matinees daily thereafter—matinees at 2:30; nights at 8:15 sharp—the Birth of a Nation [illegible] the attraction.

Here are some facts about it:

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 3,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expenses, and took eight months to produce. Many divided into two acts. Total time of performance, two hours and 40 minutes.

Some of the greatest battles of the Civil war re-enacted. A reproduction of Atlanta as it was in 1861, with [illegible] to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox Court House. Ford's theater, Washington, reproduced in the greatest details for the [illegible] assassination of President Lincoln by John Wilkes Booth. Also that remarkable ride of a score of Ku Klux Klan into what corresponded to a county fair, and [illegible] Virginia troops and 1,000 [illegible] and Ku Klux riders—[illegible] reels of film.

The [illegible] of North Dixie is [illegible] and perfected at cost of [illegible] and photo, costing 100 each and [illegible] Office of Reading Documents of [illegible] and Federal Register [illegible] are [illegible]

The final week is the [illegible] with the [illegible] and [illegible] a [illegible] transport [illegible] [illegible] with [illegible] [illegible] [illegible]

'BIRTH OF A NATION' WILL PICTURE WAR

SHERMAN'S MARCH TO THE SEA VIVIDLY PICTURED IN GRIFFITH'S FILM.

Miriam Cooper, Screen Beauty, Plays Role Her Ancestors Lived—Proctor's Grand to Show Picture Entire Week of Jan. 3.

Quite the most wonderful of the many remarkable scenes pictured in "The Birth of a Nation," which comes to Proctor's Grand theatre the week of January 3, is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation of a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Burning of Atlanta.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. They make any attempt to save household effects, so great is their haste to escape the flames and hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy in the state. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a fine amount of labor and industry to make it stage such a spectacle.

The Cast Theatre.

There is a wealth of beauty in "The Birth of a Nation," the wonderful film play which will be seen at Proctor's Grand during the week of January 3. Miriam Cooper, Mae Marsh and Miriam Cooper are the principal stars in this production. This is the Mae Marsh who will be remembered for her splendid work in the "Escape" at the Cast theatre last season.



Miriam Cooper.

Scene From "The Birth of a Nation"



PRESIDENT LINCOLN IN FORD THEATER JUST BEFORE THE ASSASSINATION IN A SCENE IN "THE BIRTH OF A NATION," COMING TO THE GRAND THE WEEK OF JAN. 3.

HERALD
Chicago, Ill.

There are 12,000 photoplay theatres in the United States, using 9,000 feet of film each daily, or a total of 108,000,000 feet. As a film is supposed to be outlawed in nine days, it means that the annual consumption of photoplays amounts to 432,000,000 feet. All of which proves that the motion picture industry, viewed solely from an arithmetical standpoint, is thriving. But, as a matter of fact, the theatregoer who visits his favorite playhouse scarcely realizes the tremendous expense and the adverse conditions under which producers work.

The theatrical manager who spends $25,000 in a season on a production is hailed as a more or less Napoleon in his line. The photoplay producer who does not spend from $15,000 to $40,000 on a film twelve times a year is considered in the minor class. And it is a matter of common knowledge that several of the producers here in the Twin Universal Film Manufacturing Company, Vitagraph, Lubin, Essanay and Selig—have spent from $75,000 to $100,000 on a film feature play.

Film Producer Sets High Mark

D. W. GRIFFITH'S work as producer of "The Birth of a Nation," which comes to the Grand for six days, beginning Monday, Jan. 3, has marked him as the greatest of all motion picture directors. In producing this wonderful production and offering it to the public, Mr. Griffith has performed what many refer to as one of the wonders of the world. It has caused dramatic reviewers to sit back and wonder that such a production is possible. And back of it all is the same D. W. Griffith, who a few years ago started Mary Pickford and others to stardom under the banner of the Biograph company.



Seen on the Screen

BY LOUELLA O. PARSONS.

"The Birth of a Nation" will be with us for only a few weeks longer. Holiday matinee and evening performance will be a part of the plans for the coming week. War pictures have possession of the Olympic and La Salle.



OFF TO THE WAR

Scene From D. W. Griffith's Massive Photo-Spectacle, "The Birth of a Nation," at Burlew this week.



BATTLE OF PETERSBURG



D.W. GRIFFITH PRODUCER OF "THE BIRTH OF A NATION"

LEE AND GRANT



LILLIAN GISH HEROINE

Cutting Bureau in the World
Motography

CHICAGO, ILL.

DEC 25 1915



MIRIAM COOPER in "BIRTH of A NATION" ENGLISH'S

"BIRTH OF A NATION," AT ENGLISH'S.

With tomorrow night's performance at English's begins the last week of the highly successful engagement of David W. Griffith's monster spectacle, "The Birth of a Nation." Three hours of beauty and emotion, the most realistic battle scenes ever staged are complemented with the most poetic handling of man and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont shown in the soft, leaf-flecked light of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea, Atlanta is captured and burned. Still more remarkable is the final battle showing the struggle in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments until the attacking forces are finally decimated as the "Little Colonel" rams the flag of his state in a still smoking cannon of the federals.

The handling of these great masses of men is simply marvelous. The clock-like precision of the sweep of armies, with myriads of falling men, stricken horses and shrieking shells is the perfection of organized effort. In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshalled knights as they gather in the shadowy forest and then whirl to the rescue of their women and children, is absolutely awe-inspiring. Never before has the theater shown scenes of such sweeping, stirring beauty.

There will be only one performance Sunday at 8:15 p. m. During the week there are two performances daily, except next Thursday night, when the theater will be occupied by the Yale Dramatic club. There will be a matinee on Thursday, but no night performance.

By WILLIAM RONALD CURRY.

Holiday attractions of much merit, and to suit every variety of taste will be offered in Indianapolis theaters next week. "The Lilac Domino," heralded as one of the best musical shows since "The Chocolate Soldier," will be at the Murat all week. "The Birth of a Nation," D. W. Griffith's great spectacle of Civil war days, will stay at English's for only one more week. There will be an extremely big show in B. F. Keith's. "The Glorious Fashion Show" to lead the vaudeville bill. The same rule will hold at the Lyric and the Family, two big variety bills being promised at both houses. Burlesque returns will find their wants accepted at the Majestic and Columbia.

Tuesday announcements follow:

"Birth of a Nation" Plays Lyceum for Week of Jan. 3

Griffith Spectacle Costing Half Million Dollars Will Draw Top Prices

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Rose of the Alps" were supposed to be the high-water mark of such productions. They took into insignificance beside this epic of American history with its 3,000 actors, 18,000 characters, 1,000 cavalry, and details the result of eight months of theatric labor and the expenditure of half a million dollars.

The great drama is being staged for the Monumental week in which patriotic spectacle is typically fashioned, at Lyceum theater, by Rae Ellen Ashley, in the previous theaters of the country.

"The Birth of a Nation" is certainly the most remarkable spectacle that has ever been presented in America, and it has been the most successful theatric venture in the history of the stage. It is now in its second year in New York, where it has been playing to capacity houses at the Liberty theater for more than a year. It has been in Chicago for a year and in Los Angeles for two years. It has been in all the principal cities of the country, and is now in its second season in Boston. It has been seen by more than 4,000,000 people, and has grossed more than $2,000,000.

Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce and cost $500,000.

The great spectacle is an epitome of action, incident, characters, passions and emotions of the whole great period from 1861 to 1870, the period brought to the Civil war and reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a stately moral quality of its own which stamps it as a masterpiece of drama.

The exciting popularity achieved by it in New York, Boston, Chicago and Los Angeles has been the most remarkable record of the kind in the history of the stage. Its success in all the principal cities of the country has been unequaled in theatric history.

Motography
CHICAGO, ILL.
DEC 25 1915

"Birth of a Nation" Loses Its Suit

On Monday of this week the owners of "The Birth of a Nation" film lost their fight for the privilege of exhibiting the feature to minors in Chicago. The matter was up in Judge Foell's court, and the judge, after hearing the arguments of the lawyers, held the owners of the film in error in their writ of mandamus against the city authorities, but they were given permission to file an amended petition for unrestricted privileges. Charles J. Trainer, counsel for the film owners, informed the court that he would have a new petition ready for presentation within a day or two.

"THE BIRTH OF A NATION"

A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustrated by the Ford's Theatre scene in "The Birth of a Nation," at the Grand Opera House 8 nights commencing Thursday, Dec. 23 with two matinees Friday and Christmas day. The old fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, not even not only the complete stage of Ford's Theatre in April 1865 but all of the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Hope is playing "Miss American Beauty" played by F. C. Bowers in the role of Lord Dundreary. The are started out of their private pays by the shot that killed Booth. The audience can pick it out as the part Miss Hope and jumps forward to a semi-profile to pose at the great catastrophe.

BIRTH OF A NATION CONTINUES TO IMPRESS TEXARKANA AUDIENCES

There is only one way to start "The Birth of a Nation" and keep there at the Grand Opera House as to fully appreciate, and that is to actually witnessing the most wonderful moving picture that has ever been produced in the history of the industry for such it is.

It is useless, the center of the picture sentiment is by human nature and prejudice into the [illegible] the complaints among that [illegible] they sympathize and that the picture will live long in the memory of those who have seen it as complete.

The picture itself is the greatest moving picture that has ever been produced in the history of the industry for such it is.

It is useless, the center of the picture sentiment is by human nature and prejudice into the [illegible] the complaints among that [illegible] they sympathize and that the picture will live long in the memory of those who have seen it as complete.

Motography
CHICAGO, ILLS.
DEC 25 1915

Little Rock Ark. Arkansas Democrat 1915 Dec 28

"Southern Ball on the Eve of Bull Run,"
In the Birth of a Nation

Kempner Week of December 29th.



"RUBY" MAKES GIRL FAMOUS

Thanhouser Publicity Man Makes Doris Grey Famous Over Night at Boston's Film Ball—To Star in Pictures

Just how far a theatrical publicity man may go has almost been demonstrated, but the motion picture purveyor is still an unknown quantity. It is only known that the film P. A. can be the more spectacular of the two, a fact which has just been proven by Leon J. Rubinstein, director of publicity for the Thanhouser Company of New Rochelle. He turned the trick at the greatest motion picture event of the year, the Boston ball. While all the P. A.'s were striving to outdo one another, "Ruby" sat back with his trump card up his sleeve. It was not until after the grand march that he sprang the surprise. In the booming big voice with which he is gifted, he announced to the ten thousand people who packed the Arena that to the girl who was selected as the prettiest from among those present, Edwin Thanhouser offered a career in motion pictures. The sensation created was most satisfactory—even to "Ruby." With a jury composed of Florence La Badie and the dramatic critics of Boston's four great newspapers, the contest started and for a half hour this Thanhouser publicity work held the undivided attention of the great assemblage, including the governor of Massachusetts and his full staff. The lucky winner is Miss Sophie Sadowski, an eighteen-year-old Polish-American Boston girl. While a surging mob battled the police to congratulate the winner, it was decided that Florence La Badie select a nom de screen for her, and now she is to be known as "Doris Grey." The next day proved the value of "Ruby's" idea. Five evening papers carried Doris Grey pictures on the front page, and all the others spread her in double column pictures and special articles. Over night this obscure little girl had leaped into the limelight. According to the press representative of the ball committee (this is from his letter), "this stunt received more publicity than anything in the history of Boston, with the exception of 'The Birth of a Nation.'" When "Ruby" returned to New Rochelle he began to answer a stream of letters from papers requesting material for full page features, also two vaudeville offers for Doris Grey.



Leon J. Rubinstein



Doris Grey

Here the girl a few days at home in which to recover from her sudden good fortune. "Ruby" then started the whole thing up again. Together with Mr. Thanhouser he went up to Boston to bring Miss Grey down to New Rochelle. This time "the wizard of New Rochelle" took part in a great series of ovations. The graduation class of Miss Grey's high school gave her a farewell reception after which she appeared on the stage of the Boston theaters. In the evening Mr. Thanhouser gave a banquet to the press and the ball committee, which the governor sent his personal representative. All this, of course, was duly recorded in the daily papers.

It was one of the most widely advertised events ever staged, and has already begun her picture career. She is of medium height, has big brown eyes, and has been described as a beauty. She will first be introduced on the screen in a picture entitled "What Doris Grey Did," which tells the remarkable events which have happened to her since she left the screen. She will be directed by Barry O'Neil, and Florence La Badie will take the leading role.

BIRTH OF A NATION' WONDERFUL PICTURE

GRIFFITH'S THRILLING PHOTO DRAMA CAUSES POWERS' AUDIENCE TO MARVEL.

No masterpiece or artist of the speaking stage is more deserving of kindly adjectives than is "The Birth of a Nation," the wonderful motion picture conception of D. W. Griffith. True to history in its principal particulars, the photography, scenic effects and the dramatic skill of the human participants place it beyond comparison with any other spectacle ever attempted by the magic moving pictures.

The capacity first night house, which welcomed Mr. Griffith's master picture, forgot that upon the stage there were no living beings, that all of the action before their eyes was the illusion of photography, and applause repeatedly rose spontaneously to particularly stirring scenes.

As a portrayal of Civil war events and the unsettled times which followed them, the photoplay is in most respects the best which has been seen, and the enthusiastic applause which greeted the closing scenes of the film, as brought with all of the accessories of battle, and a piece of stage mechanism puts life into the scenes with pleasing and stunning effect.

GEN. ROBERT E. LEE IN "THE BIRTH OF THE NATION."



Historical incidents and personages are those and striking subtlety in the big motion picture which comes to the Majestic [illegible]

Birth of a Nation
Wonderful[illegible]

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



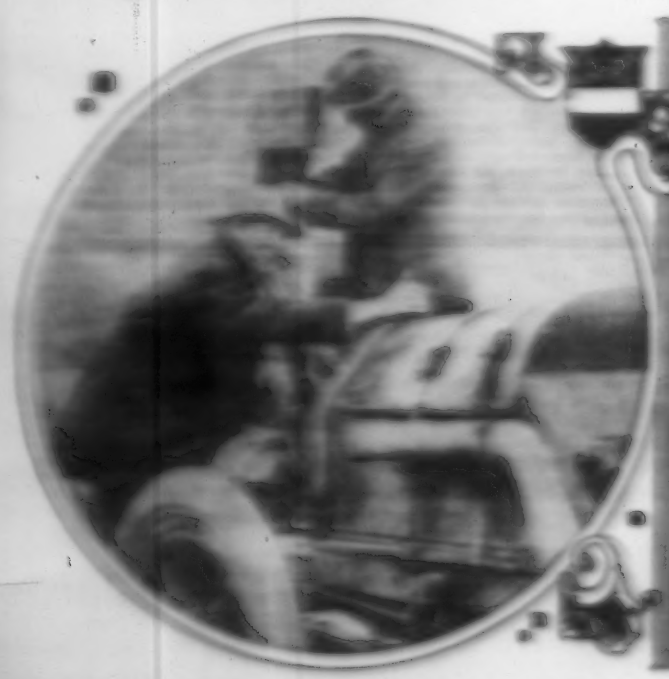
MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features seem free from pugnacity. She goes before the camera as singularly expressive and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which Ella and Phoebe Washburn sit for their pictures, gaze into their hearts to catch other through the square of the oval, their symbol of Venus, gesture of remembrance, the kiss, the parting at the gate to their courtship to live each other, their tarnish their sportsmanship or reputation on the quilting bee. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and revealing meaning that the audience breathlessly experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the heroine, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, was prima on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in pictures after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

PRODUCING A PLAY ON A STAGE FIVE MILES LONG





SCENE AFTER THE BATTLE OF PETERSBURG.



MR. GRIFFITH DIRECTING ACTORS FROM TOP OF SIXTY FOOT TOWER.

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

[illegible] were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders, and they put it up just as some gray haired old man remembered it.

Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.



AN AMAZING PANORAMA OF SHERMAN'S MARCH TO THE SEA. AMPLIFIED HISTORICAL RECORDS WITH INTERESTING REMINISCENCES.

catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate, even down to the appearance of Laura Keene and her company in "Our American Cousin." We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of the Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were believed. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? It fell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work. **This is only child's play**

The Confederate Capitol—This city was the objective of Sherman's army. Its capture was the result of a brilliant campaign. Sherman's army was divided into two parts, one of which, under Sherman himself, marched through Georgia, while the other, under General Thomas, was sent into Tennessee to defeat Hood's army. Sherman's army, after destroying Atlanta, marched to Savannah, which it captured on December 21, 1864. Sherman then turned northward, and marched through the Carolinas to Goldsboro, where he joined forces with Schofield. Sherman's army then marched to Raleigh, where it received the surrender of Johnston's army on April 26, 1865. Sherman's army then marched to Washington, where it participated in the Grand Review on May 24, 1865.

Sherman's March to the Sea—Sherman's army left Atlanta on November 15, 1864, and marched to Savannah, which it captured on December 21, 1864. Sherman then turned northward, and marched through the Carolinas to Goldsboro, where he joined forces with Schofield. Sherman's army then marched to Raleigh, where it received the surrender of Johnston's army on April 26, 1865. Sherman's army then marched to Washington, where it participated in the Grand Review on May 24, 1865.

Griffith, Genius of "Birth of a Nation"

The official biographer of David W. Griffith, the great motion picture producer, whose film classic, "The Birth of a Nation," comes to Proctor's Grand the week of January 3, asked for some data and got the answer that "he was born in Kentucky, that he grew up in a house like most boys, started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat." Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" (when you know him) has one of the most interesting personalities in the world.

"When I was a boy," said Griffith to a chum the other day, "I always had a vision of making a place in the world and bringing back the coin. I didn't know what checks were in those days. I don't think most people back home know what they mean nowadays."

Few men owe more to their parents than the famous director does to Brigadier General Jacob W. Griffith and Mrs. Mary Perkins Griffith. The father held distinguished command in the southern army. Most of the material given below has been picked up from Griffith's intimates and associates, for he will rarely talk about himself.

He wanted to be an actor or a dramatist, he did not quite know which. A stock company director named Oscar Eagle gave him his first job at Macauley's theatre, Louisville, from which post he drifted to New York and alternated between playing parts and writing plays. The row of a new playwright is hard to hoe, so after one of the early partly successful attempts, young Griffith attached himself as utility actor at $5 a day to the Biograph studio. Soon they were taking small scenarios from him, and when one of the directors got sick they allowed Griffith to make a one reel picture. His new idea of the "close up," "fade out," "switch back," and "parallel action" revolutionized the technical side of photographic acting. His choice of talent in this field was likewise almost uncanny, so that in five years time he developed a majority of the motion picture actors and actresses who are justly eminent to-day. Furthermore, he had the literary sense, and besides using the stock dramatic material of the routine motion picture director he invaded poetry, fiction and standard literature for his subjects. The union of these three diverse talents, together with marvellous executive ability, made him the greatest motion picture director in the world.

David W. Griffith is so busy a man that he has no time for the ordinary diversions and avocations of life. While at work in Los Angeles he is up at 6 o'clock every morning. His working day is from 8 or 9 o'clock until midnight. Immense as the plant is he supervises every part of it, reviews all scenarios, inspects every player and every costume, approves all properties and structural effects. Directs every film of all films that bear his name, and looks over all the film work of the other directors.

"Lives under his hat" is a true expression. Griffith has a hat in every room of the many scores of rooms of the studio. He wears it hats a day, but his favorites are the enormous sombreros that guard against the extreme heat of the Los Angeles sun. He always keeps in working trim, is hard as nails physically, and suits on the director's job wears his hats more than anything else. His favorite instrument is the megaphone. A very economical man, he does not let dust work into the enormous megaphone tube and directs an army of several hundred people at once as a farmer would boss a team of horses. But when he puts the megaphone down, the business of making the film begins. Griffith is a master of the art and the theatre of Photography, to say it means that he could compose for a motion picture camera and direct it without using a megaphone.

"The Birth of a Nation," which will be seen at Proctor's Grand next week, will, in two weeks, close a remarkable run in New York. It started on March 3, 1915, giving two performances daily including Sundays, and will close Jan. 8, 1916, making a total of over 650 runs of the film.



LILLIAN GISH IN "THE BIRTH OF A NATION"

THE BIRTH OF A NATION

At the Academy of Music Thursday Matinee Dec. 30th, for Three Days Daily Matinees.

One of the most effective minor scenes in "The Birth of a Nation" coming to the Academy of Music Thursday matinee Dec. 30th, for three days and daily matinees, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Piedmont village hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Touched by her kindness Ben makes a rapid recovery. In the moving mist of the story, the scene of which shifts to South Carolina, they are overtaken in the dread tide of the second Northern uprising. To portray the fine humor of Miss Gish's character throughout the whole production as it is the part of Miss Lillian Gish as Elsie Stoneman to "star."

"The Birth of a Nation" will begin the last week in the Liberty Theatre today, the engagement closing next Sunday.

"BIRTH OF A NATION" ENTERS FINAL WEEK

Sentimental Sentry Causes Big Laugh In "Birth of a Nation"



The best laugh in "The Birth of a Nation," a lovesick sentry being the principal funmaker

A sigh and a forlorn look are not what might be expected to rock an audience with laughter but in "The Birth of a Nation" at the Jefferson theatre this week the combination will provide a delightful flash of comedy. In theatrical parlance it is a "bit" and it comes unexpectedly in the hospital scene where Col. Ben Cameron, wounded and condemned to die, is visited by his mother, Elsie Stoneman, sweetheart of "the little colonel," is nursing in the hospital and when she sweeps past a lovesick young sentry devotion is written all over his countenance. Never does an audience miss the haughty expression of the young lady rebuking him with a million-miles-away-look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent civil war portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the civil war type.

Miss Lillian Gish, who plays Elsie Stoneman, wears costumes of civil war and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

ENQUIRER
Cincinnati, O.
DEC 26 19

FAMILY THEATER OPENING

EXAMINER
Chicago, Ill.
DEC 26 19

Movies in Loop Theaters

Arkansas Gazette Dec 26
Little Rock Ark

THE AMUSEMENT CALENDAR.

AT THE KEMPNER.

All this week, beginning Monday night and with daily matinees beginning Tuesday, D. W. Griffith's great historical photoplay, "The Birth of a Nation."

MELVILLE'S COMEDIANS.

At the Palace theater, repertoire drama every night, with matinees Wednesday and Saturday. First half of week, "Woman Against Woman;" last half of week, "Thelma."

THE KEMPNER.

"The Birth of a Nation."

At the very climax of its triumphant tour of the South, where it has been duplicating the record it has established in the North, "The Birth of a Nation," D. W. Griffith's spectacle of Civil war and reconstruction days, opens a week's engagement at the Kempner theater tomorrow night. There will be daily matinees starting Tuesday.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here, according to the press agent, exactly as it is being presented in New York city, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco, Los Angeles, St. Louis, Philadelphia and Pittsburgh in the North, and Dallas, Atlanta, Richmond and smaller cities in the South.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past, Griffith employs thousands; 18,000 people fill his stage, which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. An enormous battle field is shown, stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved on the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beats so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic numbers accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards, which it will be difficult to equal for many a year to come.



Miriam Cooper as the Southern heroine in "The Birth of a Nation," at the Kempner theater for one week, commencing Monday night, December 27. Matinees daily thereafter.

Dec 26

Having broken all New York records and outdistanced every immediate contemporary in the length of its run, "The Birth of a Nation" still remains at the Liberty theatre in order to accommodate those who heretofore have been unable to see Dr W. Griffith's wonder spectacle. The original case remains intact, and at the end of nearly 800 performances in New York there has not been a syllable of the original text lost nor a change in the manner of its presentation to deviate one iota from the first successful performance.

Scenes from Current Photo Plays



THRILLING SCENE FROM "THE BIRTH OF A NATION," Griffith's Masterpiece at the Grand Six Days Beginning Jan. 2.

Birth of a Nation Comes to the Grand For Week's Showing

D. W. Griffith's wonderful photoplay spectacle, "The Birth of a Nation," is coming to Terre Haute for a week. The supreme achievement in motion pictures will be offered at the Grand for a week, beginning Monday, Jan. 2, and will be presented here just as in other cities. Those in Terre Haute who have seen the production elsewhere, cannot speak too highly of it. In writing of it recently, W. W. Hawkins said in the South Bend Tribune:

"Well, did you see the big picture? And isn't it great? Do you blame us for getting enthusiastic about it? In this column, last fall, we said some higher complimentary things about what we considered the greatest motion picture ever taken. Since the first engagement there is no reason to take anything back. There's not enough.

"The morning after the crowds got into the light of the street, pedestrians looked improved. Strong jaws, clenched unknown men with the hands and the heart. The clerks and the boys, in fact, all the people, were more than usually human. The whole thing was the biggest, most vital thing that ever happened to them. The Birth of a Nation' is not a picture. It is a great drama, a mighty epic, a wonderful story, a marvelous spectacle, a stupendous production, a colossal achievement, a gigantic creation, a tremendous effort, a prodigious work, a monumental triumph, a superb exhibition, a magnificent performance, a splendid entertainment, a grand show, a great picture, a wonderful picture, a marvelous picture, a stupendous picture, a colossal picture, a gigantic picture, a tremendous picture, a prodigious picture, a monumental picture, a superb picture, a magnificent picture, a splendid picture, a grand picture

Movie Features For the Week



THE FAMOUS SCENE OF "SHERMAN'S MARCH TO THE SEA," FROM "THE BIRTH OF A NATION."

FROM time to time since "The Birth of a Nation" has been playing at English's there have been criticisms that this much-heralded picture had the effect of reawakening race prejudice. This seems a short-sighted view. There is nothing shown in this film that has not ample warrant in history. It shows, of course, how ill fitted the negro was right after emancipation to conduct his own affairs, to govern himself; much less to establish government over the white people, whom up to that time he had only known as his masters. But, at the same time, Mr. D. W. Griffith has been just enough—himself being a Southern man—to recognize that this phase of the negro's character by no means tells the whole story. So he has emphasized the love and loyalty of many negroes to their former masters, and as an offset to the terrible, but true, pictures of the South Carolina Legislature he is at pains to show with the pictures of Hampton Institute and Tuskegee just how far the negro has uplifted himself in the years since our memorable war. No one can fairly judge this picture and ignore the good in it.



Lillian Gish
"Birth of a Nation"
-JEFFERSON-
Photo by Hartsook

The biggest picture ever produced, "The Birth of a Nation," is to be shown all week at the Jefferson Theater. This has been declared by critics to be the most magnificent photoplay ever shown on the screen. The picture will have a special orchestra of 35 pieces.

ENGLISH'S—"THE BIRTH OF A NATION."

"Three little maids from school," 18 and 20—are the heroines of "The Birth of a Nation" because their eyes register on that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "three little maids." It was David W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as any optician might do. After he had assured himself that their eyes would register, he took up, for him, the easy task of teaching them to act. That part was more easy, for after all he did not want them to act, but to be natural.

The important thing is that they got their big chance because their eyes registered. Why it is that some people's eyes "take" better than others can not be explained. It is an elusive thing that the cinema camera requires of its subjects. Poets might rhapsodize over the most beautiful eyes in the world and yet those very eyes might not register on the screen. Many a prominent stage star has been a failure in pictures for this very reason. The camera is merciless. It has no respect for histrionic reputations. It has been said that for an actress to acquire the technique to play Juliet she must be so old that it is difficult for her to look the part. To be Juliet on the screen one must have youth. The camera will not stand for shams.

That is why Griffith makes his own stars. In the three principal feminine roles in "The Birth of a Nation," he had to have youth. That is why he took Mae Marsh and Lillian Gish and Miriam Cooper. They had youth and beauty and soul. Griffith did not rest. And so today the "three little maids" are drawing salaries that sound fabulous—more than $100,000 in the aggregate. "The Birth of a Nation" remains at English's all this week with daily matinees.



MAE MARSH

RECORD BREAKING CROWDS SEEK TO SEE "BIRTH OF A NATION"

Over 60,000 Persons Saw Epochal Spectacle In Atlanta—Henry P. Wathall, a native Alabamian, Star of the Production—Is An Epic of the Reconstruction Days of the South

With enough seats already sold to insure a profitable engagement, "The Birth of a Nation" will begin its engagement at the Jefferson theatre tomorrow night. The company, consisting of a symphony orchestra of 35 and a large corps of mechanics and electricians—upwards of 60 people in all—will remain the entire week and be assisting with Prendergast matinee performances will be given twice daily at 2:30 and 8:15 p. m. All of tomorrow will be devoted to installing the production, making a matinee impossible.

It is unlikely that there are a dozen people in Birmingham who have not heard of "The Birth of a Nation." Variously described as "Griffith's masterpiece," "the great American play," "the only motion picture ever produced" and other euphemisms of the press agent, it is the one great theatrical sensation of the season and the most important production that has been offered to the theatre-going public in many years. Its success in Atlanta, Ga., and other cities has been phenomenal, and the fact that it has been seen by over 60,000 persons in Atlanta alone is sufficient evidence that it is a production of unusual merit.

A SOUL STIRRING FILM SPECTACLE

The son of a confederate warrior, D. W. Griffith undertook to correct certain wrongs of history and to depict the actual sufferings of his native southland during the reconstruction period. He put his soul into his work as none but a patriotic southerner could do and his success is attested by the fact that "The Birth of a Nation" has established records for long attendance and receipts at one theatre in New York, Chicago, Boston, Philadelphia and in fact wherever it has been shown. The company which comes to Birmingham from Atlanta tonight, leaves the distinction of having the most elaborate theatrical production ever seen in the state, on a $2 scale.

The reproduction of the great battles of the war between the states, including the confederate last stand at Petersburg and the "battle of Atlanta" alone stamp the spectacle as unique in the history of the theatre, and are a marvel of realism. Among those who have seen the production in Atlanta are many who participated in the battles of the sixties, and they declare that the realism is startling. Many of the actors in the production are veterans of the civil war, and they have been coached by Confederate veterans.

CENSORING FILMS IS DISCONTINUED IN MINNEAPOLIS

Mayor William H. has the ice officials and the film men of Minneapolis have settled the local censorship situation by the surrender of every one. Heretofore the mayor has had the power to censor the films of a play that he thought improper and the police department has been doing the actual censoring, but during the past week the mayor has decided that he does not want the job.

For three years the films of a Minneapolis theatre have been censored by the police department, and the mayor has been called upon to settle disputes between the police and the theatre owners. Finally the mayor decided that he would not be the censor any longer, and the police department has been relieved of the duty.

THE PLAYS THAT LAST

Albany Jay

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Birth of a Nation" at Proctor's Grand

For one week, commencing Monday evening, January 3, Proctor's Grand theatre will have for its attraction D. W. Griffith's stupendous spectacle, The Birth of a Natioon," a pictorial masterpiece, that has already been seen by 5,000,000 people throughout the United States in the past 10 months. The fact that this greatest dramatic sensation of the present century has played over 800 consecutive performances at the Liberty theatre, New York city, and is still being shown there to capacity houses, thereby breaking the record run of all prior theatrical offerings in the metropolis, is convincing evidence of the drama's wide appeal, magnitude and worth. And in addition to this most unusual demonstration of popularity, it has achieved record runs in Boston, Chicago, Philadelphia, San Francisco, Pittsburg and ohther large cities.

Mr. Griffith was eight months making this wonderful production. He employed 18,000 people and 3,000 horses and the cost of this enormous work reached half a million dollars.

The magnitude of this historical spectacle makes, by comparison, all other theatrical productions look inconsequential. Here are shown thousands of scenes, with armies in landscape in place of squads of mere supers jostling on a platform among canvas scenery. Here is the evolution of a people, the living chronicle of a conflict of statesmen, a civil war. Here are adventures, romances, tragedies, farces, domestic comedies. Here is a whole art gallery of scenery, of humanity, of still life and life in wildest career. Here are portraits of streets, homes, wilderness; pictudes of famous conventions, cabinets, senates, mobs, armies; pictures of family life, of festivities, of ball rooms and battlefields, hospitals and flower gardens, hypocrisy and passion, ecstasy and pathos, pride and humiliation, rupture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Here is depicted the South in its wealth, its home luxury and wind-swept cotton fields; here are shown its soldiers riding away to war and trudging home in defeat with poverty ahead of them and ghastly difficulties confronting them on every side. The realism of the work is amazing, astounding in its grandeur and faithfulness to actuality, and but a tithe of its charm is the unforgeen fascination of its 12,000 feet of film.

An operatic score, which is synchronized to the action of the drama, will be interpreted by an orchestra of 70.

After the opening there will be performances twice daily, at 2:15 and 8:15.



Impressive Scene of the Assembling of the Klu-Klux Klan in David W. Griffith's Film Masterpiece, "The Birth of a Nation," at Proctor's Grand Week of Jan. 3.

Southern Actors in "Birth of a Nation"

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to Proctor's Grand the week of Jan. 3, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, while the skills of the actor, David W. Griffith, exhibits in 12,000 feet of film the thrilling romance of the war between the States and the reconstruction of the Southland. Some of the actors who had to take from the screen the parts and deal the blows of the great conflict dreamed that a nation's future



Birth of a Nation: Jeffersson

Birmingham Theatergoers to See "Birth of a Nation," World's Most Remarkable Film, This Week at Jefferson.

BIRMINGHAM theatergoers will have an opportunity this week of witnessing what is termed the greatest motion picture ever made when "The Birth of a Nation" is offered for the entire week at the Jefferson. This film is brought here just as it was originally shown and is being shown in New York, and with the same surroundings. A special orchestra and special scenery will be brought here with the production.

It is said that "The Birth of a Nation" marks the high water register for motion picture production. D. W. Griffith attained his reputation because of this film, and several of the noted stars of screendom made a name for themselves by appearing in it.

Thomas W. Dixon's stories of reconstruction days form the basis theme for "The Birth of a Nation," but it is said that there is nothing of an offensive nature about the picture. Many names and much praise were used in the production of this picture that have also been used in our theatrical parlance, according to statements of the theatrical men.

BIRTH OF A NATION HERE TOMORROW

From COMMERCIAL TRIBUNE

Address: Cincinnati, O.

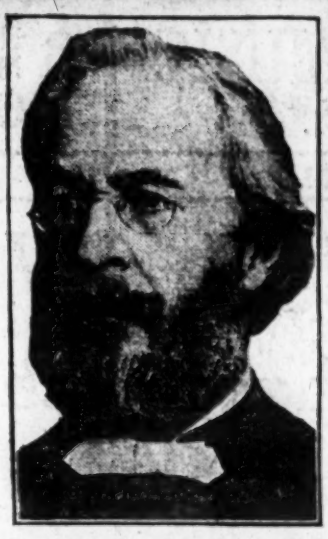
Date DEC 26

"THE LILY AND THE ROSE."

LILLIAN GISH



Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The national board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate friendship which Thomas W. Dixon has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of supreme educational value to those who were either young children or even persons in the riper years of life at the time. A boy can learn more true history but get more of the atmosphere of the period by sitting down for three hours before the play which Mr. Griffith has produced with such genius, spirit that by weeks and months of study in the classroom.

This drama is a telling illustration of the greatness of motion pictures as an instrument of instruction in the arts.

The criticism that it exhibits the negro in an unfavorable light and that it is calculated to engender racial animosity is fully met in the considering that it represents the negro as he was at the time of the civil war and as he was in the days when he had just had the chains broken from him and when he was reveling in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them boldly pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It shrouds with the cause of man's inhumanity to man. It makes war despicable and devilish. It centers an intellectual lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand, the signing by the president of the proclamation for reconstruction which marked the end of the old regime, the inception of the new, and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested by the fact that the great audience received the scene of a boy-actor portraying with unsparing skill and fidelity the part of Lincoln, and received it with tears in the eyes, going back then not to the theater. What might not any country have been saved had the problem of reconstruction been left to the great heart of the man who conceived—with the exception of the inspiring assistance, through and through of Abraham Lincoln—it?

The work of a native has set an unequaled standard

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly girlish, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall as her fiancé, Captain Cameron Brice, are seen gazing into each other's eyes through the spears of the ancient symbol of Venus, goddess of romance, the dove. Yet during all this she is thinking to the each other, they speak their affections at intervals in the quaint bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a horse with such grace and spontaneous meaning that the audience invariably experiences a delightful thrill of sensation.

Miss Gish is rarely contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native state being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, was first on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and readily permitted her to picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

AGE-HERALD IS TO ENTERTAIN VETERANS OF THE COUNTY AT GREAT CIVIL WAR PHOTOPLAY

Every Veteran in County Invited to the Jefferson Theatre Tuesday to See "The Birth of a Nation"

CROSS OF HONOR OR SOME INSIGNA ALL THAT IS NECESSARY

Photodrama Has Been Indorsed by Confederate Organizations All Over the South

Every Confederate soldier of Jefferson county is invited to view the famous photoplay, "The Birth of a Nation," next Tuesday afternoon at the Jefferson theatre as the guest of The Age-Herald. This picture is of particular interest to the gray-coated heroes of the south, as it deals with conditions that prevailed in the southland at the close of the civil war, and portrays some of the most notable events of the war. The columns of The Age-Herald have always been open to the cause of the Confederate veterans, and it is with the greatest pleasure The Age-Herald announces that a special arrangement has been made whereby the veterans can be its guests on this occasion. All that is necessary to secure admission to the theatre is that each veteran display his cross of honor or some insignia of membership with the several Confederate organizations of the county.

PRAISED BY CONFEDERATES

"The Birth of a Nation" will be at the Jefferson all this week. It is probably the greatest picture play ever produced and has been indorsed by Confederate organizations in every section of the country. The Daughters of the Confederacy throughout the south have been most enthusiastic in their praise of this first and greatest spectacle of the trying days of so-called reconstruction.

Wrongs of history incite upon the subjection of the carpetbagger and the rise of the Ku-Klux Klan have been depicted by D. W. Griffith, producer of the spectacle, in the presentation of the reconstruction drama and upwards of 3,000 of participants who have appeared on the stage in the 12 months that it has been before the public have labored for no end more than that the historical facts of this most stormy of the days of the south that a native born



HOWARD GAGE
As Robert E. Lee in the photoplay, "The Birth of a Nation"

Fighting Around Petersburg Shown In Minutest Detail In D.W. Griffith's Great Picture



THE CRATER
The battle of Petersburg is one of the greatest incidents in "The Birth of a Nation"

THE GREATER PHOTOPLAY WILL BE SHOWN HERE ALL THIS WEEK

MASTER PHOTOPLAY WILL BE SHOWN HERE ALL THIS WEEK



"The Most Stupendous" Birth of a Nation



Henry Walthall

Battle Scene "Birth of a Nation" -JEFFERSON-



Lincoln at Theater "Birth of a Nation"

Griffith's "Birth of a Nation," World's Most Talked-of Photoplay, Will Begin Week's Engagement at Jefferson Monday.

A

what the management means to do in having the engagement end on week 2.

Other Scenes Magnificent.

and the presentation of Lincoln in Ford's Theatre, Washington. The latter scene is especially realistic. It involved the construction of a theater to exact duplicate of the Ford playhouse so as give audience gathered there to attend a performance of "Our American Cousin," by way of celebrating the restoration of peace.

"The Birth of a Nation" will be presented at the Jefferson Theater with a symphonic orchestra of thirty, and the same stage effects that are heard in the New York presentation of the spectacle. The company carries its own symphonic orchestra, augmented by the regular house musicians. It will be stated on one of the finest orchestras ever heard in Birmingham. The orchestra is under the direction of Alfred Hamlin, whose last visit here was as director of "The Darn Widow," organization, on the occasion of the company's first visit.

Altogether the services of fifty people will be employed in each presentation of the spectacle so that the term "moving picture" applied to "The Birth of a Nation" in its generally accepted sense, is a misnomer.

PRODUCES PLAY ON FIVE-MILE STAGE

D. W. Griffith Had 18,000 Actors and 3,000 Horses in "Birth of a Nation."

FILM COMES TO ALBANY

Gigantic "Movie" 'Spectacle to be Presented at Proctor's Grand Week of January 3.

An observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said, "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor, saying seriously: "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

"Work them out, then," was the decision.

At the Liberty theatre, New York, for almost a year people have stood in a line which stretched from the box office nearly a whole block, suffering for the privilege of paying two dollars a seat, in many cases, to see nothing but a moving picture drama. The man who produced that two-dollar movie is the man addressed in the studio seven years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when the movie had its first night in New York and of whom also other men who study and observe realize that the direct decree that he has raised the film drama to an art with a capital A and that he has unfolded new possibilities pioneered in hitherto unsuspected fields.

Works Out War Story.

In brief, Mr. Griffith took "The Clansman," a novel by the late Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he mustered altogether 18,000 persons and 3,000 horses. His dismounted battle scenes conducted according to the records preserved in the war department, using artillery, cavalry and infantry as they were used in a real war of the civil war.

His present and hardest piece of work is known as the real home scene. It represents the theatre exactly as the auditorium of the Liberty theatre is now and of the conservatory of Proctor's Grand in this city. Here the characters of the play are seen in the boxes and orchestra chairs, reading the press notices of the performance, which is the first time the picture action is in other words, the film is the picture of a picture, showing the effect of the play upon the audience. Then the picture fades to the stage scene, showing the curtain rising on the first act.

topsy-turvy, and proved beyond doubt that America can produce a film superior to anything ever turned out in Europe, the early home of great films. "The Birth of a Nation" will be presented at Proctor's Grand theatre the entire week of January 3, and during the following two weeks will be shown at Proctor houses in Troy and Schenectady.

Mr. Griffith was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet brigadier general of the Confederate army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Captain Daniel Griffith of the war of 1812. In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

The wander year came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school and a little later when they gave the plays at the Literary society. In any event when he went out into the world he gravitated to Louisville and promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theatre.

He was engaged, as he says, because they needed somebody. Then there were some years of the stage—now in road companies, now in repertoire, all the time getting up a little. He played with Barrett's "Wicked World," Wilkie Bridges and finally Nance O'Neil, in the last year a leading man.

Begins Writing Scenarios.

He began writing moving picture scenarios at five dollars and the sphere. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such men as Griffith. Besides, Griffith had begun to see in the picture more than the mere action of a story. He saw the picture as a new art, creating the story of a romance, making the play of the moment, and the acting was added then. He saw the picture as a new art, creating the story of a romance, making the play of the moment, and the acting was added then. He saw the picture as a new art, creating the story of a romance, making the play of the moment, and the acting was added then.

WOMAN STAR IN "BIRTH OF A NATION"; THE PRODUCER, AND ACTORS SHOWING LEE AND GRANT AS THEY APPEARED AT APPOMATOX SURRENDER



Mae Marsh
Who Plays Flora Cameron.





David W. Griffith
Who Produced the Film.

ice." "A Blot in the 'Scutcheon," "Enoch Arden," "Lines of White on a Sullen Sea," of which led up to "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the first picture of which were modeled directly on Millet's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval. I was enthused on the idea, and it was approved, but when I got to talking about Herod, Pharaohs and Jerusalem a great deal of the enthusiasm of the producers cooled. I had chosen two of the greatest characters in the world's history, Personal acting in the work on the production of thousands the [illegible] producers frowned. It was useless to try to make them see that

EXAMINER
Chicago, Ill.
DEC 27 1915

Frostburg (Md) Daily News-Leader

THE TURN OF THE REEL

BY JUANITA GRAY.

"The Birth of a Man."

The title for this latest Henry B. Walthall release is a blessed inspiration. I know and am qualified to say because the inspiration is all my own.

Traveling by the uncanny, sixth-sense route, I drifted into the Celebrated Players' offices to discover something definite about a vaguely rumored, as-yet-unseen Henry B. Walthall picture. Being informed that there was such a picture I begged immediately to see it.

"Impossible!" exclaimed the Celebrated Players Company with one breath. "The picture is not even named. We must decide on a title first."

"Anything satisfactory in the the way of a title under consideration?" I queried tentatively.

"Well-er-yes; and no. Truth is we have about a dosen under consideration, but are not raving about any."

"Will you let me see the picture if I promise to give you a better-than-any-you-have title, and give you my word that if I don't suggest the right one I will forget having seen the picture?"

The firm thought hard for a minute, offered me three grateful, much relieved hands to grasp, and exclaimed enthusiastically, "You're on! Either you name the picture or forget that you've seen it."

"Right!" was my hearty agreement. And I not only saw the picture but named it with the only name it ought to have, not only because of the story it tells, but also because of the star who so wonderfully depicts the story.

The picture is truly extraordinary, filled with rapid-fire episodic improbable possibilities; thrilling events that occur within the brief space of seven days in the daily life of a handsome, petted and spoiled young millionaire. As the plot unfolds you gasp with surprise at the marvelous continuity of totally unexpected yet wholly natural episodes.

Many years devoted to a study of books and plays has taught me that the main interest in a play or book lies in the completeness of the surprises in development. Therefore, though sorely tempted to relate what does or does not happen to Albert Vaughn, the millionaire, I will refrain from doing so rather than detract one iota of interest from your enjoyment of the play.

But this much I will say: Can you possibly imagine how a mixed train and a taxi drive to the nearest station to overtake the train could possibly change the whole course of a millionaire's life and transform him from a selfish, society self-indulgent money-grabber to a human sympathetic, real man? But then you start to see the play to find out.

Henry B. Walthall (the adorable little colonel of the "Birth of a Nation") is reputed to be the prettiest actor on the screen to-day. I can only add that his work in "The Birth of a Man" will more than bear out the comment and endorse all reports.

Best Pictures Shown To-Day

THE BIRTH OF A NATION.

At the Academy of Music Three Days Beginning Thursday, Dec 30, Daily Matinees.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Academy of Music Thursday, December 30, for three nights and matinee, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Courthouse, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerrilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. He realized that the south had been beaten in a fair struggle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the Battle of Five Forks, he opened negotiations with Grant and on the morning of April 9 under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough, General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to a great event.

THE KEMPNER.

"The Birth of a Nation."

Mr. Griffith's wonderful spectacle drama, "The Birth of a Nation," is the unique offering at the Kempner theater for an entire week, commencing tonight at 8:15 with matinees daily, starting Tuesday.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "Way Down East," and "The Great Divide." But no one seemed to grasp the whole spirit and genius of Uncle Sam until David Wark Griffith picked a reputation for his three out of Dixon's "The Leopard's Spots" and "The Clansman," and started to dramatize it.

A remarkable thing about Mr. Griffith's play is that words (except legends and titles) did not enter into it. Perhaps words had stopped rain or thwart previous footprints and thoughts. At any rate, he replaced speech by music, and the old-fashioned stage action and gesture by the pictorial action of thousands of players in the great out of doors. In this he is the first of the dramatists to depict the great battles struggles and critical scenes of real life under natural conditions as nearly as possible similar to the original.

"The Birth of a Nation" combines spectacle, romance, dramatic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that penetrates equally the eye and the ear. It is a presentation lasting two hours and a half, in which is pictured the life of a nation. This is covering the old ground from the settlement of America through Civil War times, through Reconstruction days to the present time. The theme is colossal, the stage settings are unique in the history of the drama, and thrilling scenes from the first pilgrim landing at Plymouth Rock, through Civil War times, through Reconstruction days to the present time are depicted in the most realistic manner.



GRANT AND LEE IN "THE BIRTH OF A NATION."

"The Birth of a Nation."

Cavalry experts figure that the life of a horse in wartimes is about ten days. These high-strung animals knock under to the nervous strain of battle. When D. W. Griffith was building his big scene for "The Birth of a Nation" he used 3,000 horses. These were used in relays and each horse was given a two days' rest between times that it was used in the mimic warfare. In this way the producer was able to save all of the fine horses and not a fatality was charged up against the production. "The Birth of a Nation" will be seen at the Lyceum the week of Jan. 3.

PORTRAYAL OF LINCOLN

Interesting Feature Of "The Birth Of a Nation."

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," which will be at Proctor's Grand all next week, was chosen from among twenty players who were coached for the part. To faithfully portray Lincoln, the great man's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of his reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war president is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son. The sale of seats commenced to-day.

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," now in its last week at English's. There will be a matinee Thursday, but no performance that night on account of the Yale Dramatic association. The engagement will close Sunday night. This realization of Civil war and reconstruction days by means of motion picture, music and mechanical effects overshadows in its greatness all of the dramas of the older stage art and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history, but it has received the overwhelming indorsement of more than 5,000,000 persons who have witnessed it. The battle scenes mark the supreme achievement of motion photography to date. You actually see death in some faces as the men fall in close combat. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley. The impression is that of viewing gigantic military movements from some great mountain. The so-called war pictures sent over from Europe look tame in comparison.

NOTES OF THE STAGE.

"The Birth of a Nation," bringing forward D. W. Griffith's wonderful new art of pictorialized spectacle with music, is in its last week at English's Opera House. There will be no performance Thursday night on account of the Yale Dramatic Association. The engagement will close with next Sunday night's performance. Despite great opposition the play has never been suppressed but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere, not overlooking the great public of over five million people that has enjoyed this masterpiece. Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital, throbbing with life and vitality, of great historical and educational values and withal a great love story that holds audiences spellbound. The stirring events of the civil war and the period of reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's March to the Sea, the surrender of Lee at Appomattox and the saving of the South by the Scottish clans are faithfully reproduced. Months of research by historians preceded the actual work of production. The ordinance was that of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used twenty batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.

English's.

"The Birth of a Nation" ..... 2:15 and 8:15

The attraction at English's following the engagement of "The Birth of a Nation," which closes next Sunday, will be the comic opera "Adele," for the first three days of the week, followed by "The Yellow Jacket," the first Chinese play ever presented in this country by English.

"THE BIRTH OF A NATION."

David Wark Griffith, who startled the world with his wonderful combination of film and operatic drama called "The Birth of a Nation," is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied grand opera and developed a splendid baritone voice.

He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three years from his first entrance into a motion picture studio he was the promising figue of American directors. His numerous inventions and his wonderful judgment soon placed him at the fore front of the ranks.

He is recognized as the greatest director of motion picture productions in the world today. He has gained this eminence in seven years, and commands the largest salary ever paid a director of any amusement enterprise in this country.

"The Birth of a Nation" will be shown at the Lyceum for one week, commencing Monday, Jan. 3.

ENGLISH'S—"Birth of a Nation," matinee and night.

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," now in its last week at English's. There will be a matinee Thursday, but no performance that night on account of the Yale Dramatic association. The engagement will close Sunday night. This realization of Civil war and reconstruction days by means of motion picture, music and mechanical effects overshadows in its greatness all of the dramas of the older stage art and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history, but it has received the overwhelming indorsement of more than 5,000,000 persons who have witnessed it. The battle scenes mark the supreme achievement of motion photography to date. You actually see death in some faces as the men fall in close combat. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley. The impression is that of viewing gigantic military movements from some great mountain. The so-called war pictures sent over from Europe look tame in comparison.

BIRTH OF A NATION HERE TODAY

A great deal of film comedy is horse play, but David W. Griffith, in "The Birth of a Nation," proves that quite refined comedy is a big laughmaker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the burnt cork scene in the hospital where Gaston of Blue Hummock, this particular lot is of the "poor Ku" order, for never does an outburst quite the rapt devotion of the negroes and the haughty expression of the young lady resisting them with a million dollar air of

Paul Cullinan is the name of the young actor who has made the character his in the part. He is a Yale man (Yale stands by both, but placed second only with Miss Marlowe) before going on to Los Angeles where Mr. Griffith discovered him. The portraying of the true spirit is wonderfully correct in the parts of Little Sister of the Great Civil War, scenes of the northern and southern armies are shown, drawings of the movie fans showing what they think of the war as used in formulating the film by the

But further than that, there are scenes of Civil War and reconstruction times that are historical in the film. Perhaps Griffith's best art is the appeal to the production are made to appear as if the camera were not there, but as a witness during some of the most important scenes in which the story of a nation is told in the drawing of Miss Marlowe and Mr. Cullinan in the hospital scene, Tuesday and Wednesday.

THE QUINCY DAILY JOURNAL

Some Ideas Anent "The Birth of a Nation"

Wonderful beyond anything ever before attempted in the way of motion pictures is "The Birth of a Nation."

Its reputation had preceded it to this city and vicinity, but those who saw the magnificent picture yesterday realized and agreed that "the half had not been told."

One who has been in the heart of the South knows by word of mouth, rather than by written history, that the wonderful scenes are historically correct in the main. In the days following the civil war there was fought out in the southland a war more terrible and sanguine, in some respects, than the awful national cataclysm which ended when Lee surrendered at Appomatox. Grant had said, "Let us have peace." He had sent home the men who made up the defeated but unconquered tattered legions of the South and bade them take up their work of rehabilitating their devastated section of the reunited country. They had to work out their own salvation. How they accomplished it is the story of a "The Birth of a Nation," which portrays in thrilling drama the death of the old South with all its picturesque social life and mortal sin, and the birth of the New South as a splendid integral part of the reunited nation. The sin of slavery was upon the old South, and it paid the penalty. Nor did the penalty end with the close of the civil war. After that the negro race which had suffered so long and so patiently had to readjust itself to conditions of which it had hardly dared to dream. From abject slavery and densest ignorance the race had to rise, almost in a day, to a new social position as freedmen. In the readjustment came the fearful times portrayed in this picture—and the wonder is not that there were such scenes as this picture shows, but that the whole nation was not involved in another war—a war of the races—before the readjustment was completed. And the avoiding of a race war was made possible by the negroes themselves, guided by the Power that is so plainly to be seen in all their destiny.

There should be no offense taken at this picture by anyone. There is no more cause for offense than there would be in a picture of any other war. Conditions which brought to life and action the Ku Klux Klan, passed long ago. Just as conditions which brought about the civil war passed when the war was ended. The negro race of that day was ignorant and somewhat vicious. It could not be otherwise. The blame for it was chiefly upon the heads of the Caucasian race. Both races quickly adjusted themselves to the new order of things and if this picture brings out one great point more than another, it is the absolutely wonderful progress the negro race has made since the days of the reconstruction. The picture vividly shows that the negroes were not treated rude in the days of the exiled "carpet-baggers" and their ilk; and it clearly shows, too, the gentler and better group characteristics of the race which survived even the devilish mistreatment of slavery and which shine in the picture, as they did and still do in real life, in the characteristics of the old black "mammy" and "uncle." It is the seed of this part of the race, preserved by Providence through all hardships and temptations, that has brought the race its wonderful progress and is leading it, with increasing velocity, to ever higher and better things.

So why quarrel with "The Birth of a Nation." As well quarrel with any picture of any war or internecine strife of days gone by. Conditions change with the passing years and such pictures are interesting and valuable from their historical association though they have no connection with present day life, except as they show how wonders are wrought in the fires of the past to form the glories of the present.

Large and wonder-struck crowds saw the picture yesterday. We are about to witness the miracle, here in Quincy, of eight crowded houses to see a picture show at $2 prices. Never has such a photographic spectacle been shown in this city and it far surpasses those spectacular foreign photo plays, Cabira and Quo Vadis, shown here last winter at the Hippodrome. "The Birth of a Nation" is photographed in six reels of 2,000 feet each and is adapted in part from "The Clansman," the novel of Thomas Dixon, and gives a vivid picture of the horrors of war. One of the really wonderful scenes shown is the assassination of Abraham Lincoln, in what is said to be a perfect reproduction of Ford's theater. The picture of this tragic event is very real, and is the Lincoln we know of by tradition.

A part of the picture which shows the reconstruction period and the frustrating of carpet-bagger and negro rule in the South are as varied as the remarkably real scenes of battle, the realism of which was greatly heightened by the large orchestra which travels with the production. The scenes showing Ku Klux Klan and its workings in its administration of a corrective secret government, furnish some weird and remarkable scenes of the shrouded army sweeping across country and a wonderfully realistic picture of a battle between the clan and the negroes around a lonely cabin in the clearing is portrayed. Through the entire photo-drama runs a romantic love story concerning sons and daughters of the North and South that is illustrative of individual suffering and loss. There are hundreds of scenes in this great out of picture plays all of which were produced in America by that master producer, David W. Griffith, and all of them an argument for peace in these unhappy times across the water. The pictures will be shown again each day next matinee and night until Thursday, and it is advisable to get your seats in advance as all those who have seen the production speak of it as the most realistic picture ever shown here, and one which everyone will want to see.

GREATEST OF DRAMAS

"THE BIRTH OF A NATION" IS STUPENDOUS.

Nothing Approaching It Yet Produced—Great Audiences View It at Empire Theater—Sketch of the Story.

"The Birth of a Nation" is gigantic, mammoth, stupendous!

It is, all in one, history and romance, comedy and tragedy, poetry and prose, love and hate, defeat and victory, darkness and sunshine, innocence and guilt, loyalty and treachery—all that is good in life, all that is bad in life; all that is estimable and all that is contemptuous. It is a pictured, visualized story of the United States from the landing of the first accursed ship bearing African slaves to North American shores, down to and including the period of reconstruction following the civil war. Historians have written, painters have covered wonderful canvases, poets have written immortal verses, novelists have found theme for almost countless stories, dramatists have written plays that have attracted millions to the theaters, orators have grown eloquent in lectures on the story, and ministers of the gospel have drawn lessons from this world-story of our country before and during and immediately following the war of the states.

And now comes a man who, with the aid of the camera and the moving picture machine and thousands of actors, makes it possible for an audience to sit for three hours and see all these elements melted and amalgamated and made into the spectacle, "The Birth of a Nation." Two great audiences saw it at the Empire-Hippodrome, yesterday, and other great audiences will see it during the remaining presentations, two a day until and including Wednesday evening.

No written description of this spectacle has done the subject justice, and none ever will. It must be seen. Aside from the landing of the African slaves, the first of the pictures shown, the period covered by the drama is one of fifteen years, and the spectator in the three hours spent in the theater sees passing before him just what took place upward of half a century ago.

Lincoln Elected President.

Lincoln had been elected president, a Republican, and the South had declared that in case of the election of a Republican president it would secede from the union. The president had issued a call for 75,000 volunteer soldiers. The South believed in the sovereignty of the states, but Daniel Webster had sounded the tocsin of "Liberty and Union, one and inseparable, now and forever," and the South was not to be permitted to secede. The federal power was now to be used for the first time in support of the union, and against state sovereignty, and with this as a starting point the story of the greatest drama ever produced begins to unfold. The audience being the acquaintance of the Southern Stoneman of Pennsylvania to guests of their boarding-school chums, the brothers Cameron of Piedmont, Greenville county, South Carolina. Phil Stoneman falls in love with Margaret Cameron, beautiful in person and character. Margaret's brother Ben thinks from Stoneman a disparagement of pretty Miss Stoneman. During the visit Margaret, Dr. and Mrs. Cameron, Colonel Southerne, have a joyous Southern Christmas. Phil, the pet of the family and the most lovable and charming member of the Cameron clan, is the victim of the happy conceits of the jolly Southern girls. The pretty scene is reached showing the group of the portrait of the war. Phil and Ben Cameron are represented in their uniforms, Ben in the gray of the Confederate army, Phil in the blue of the Union. Ben and his company brothers, Wade and Duke, march to the call of the bugle through the fine old avenue of trees and the scene changes to the battlefield. Here the two boys fall in battle and tumbled down by a Confederate bullet Tod Stoneman falls alongside one of them, and the chums of school days die side by side, one in the blue of the Stars and Stripes, the other in the gray of the Stars and Bars—each in the belief he died for the cause that was just.

"The Little Colonel."

Ben Cameron, come to be known as "the little colonel," is assigned by General Lee to lead a counter attack on Gen. Grant's forces in the campaign around Petersburg, his mission being to divert the attention of the Union forces and make possible the saving of a train of provisions consigned to the soldiers who had been reduced to a diet of parched coffee beans. Here is shown in a wonderful panorama stretching over many miles of country the opposing forces in conflict in the valley flanked by mountains and hills. It is realism most realistic—the Confederates forming into line, the advance, the charge, the bayonet rush over the enemy's breastworks, the hand to hand fighting, and "the little colonel" leading the few remaining soldiers of his command, toppling over, wounded, into the arms of his boyhood friend, his sister's lover, the brave Captain Phil Stoneman, U. S. A. The scene changes—all scenes change quickly—and Elsie Stoneman playing "Way Down in Tennessee" on a guitar, enters a prison hospital at Washington and seats herself at the side of "the little colonel's" cot. She is recognized as the original of the stolen daguerrotype, and the love that has centered on the picture for four years is transferred to the original.

Mrs. Cameron arrives at the hospital to visit her son in time to learn that, while he is convalescent, a secret enemy has preferred a charge against him the penalty of which is death. Accompanied by Elsie, the fond mother calls on "the great heart," President Lincoln, and her mother's plea is not in vain; she leaves rejoicing with a pardon bearing the president's signature in her possession.

The Policy of Lincoln.

In the second act the audience is introduced to Austin Stoneman, father of the captain, and of Elsie, himself a leader in congress and of that section of the body who believed Lincoln was pursuing too mild a policy in his treatment of the conquered South. He visits the president to express his views on how the people of the South should be treated. "I shall treat them as though they had never been away," is the great emancipator's reply. In the drama Stoneman is made to typify that element of the North that sought to establish the political and social equality of the negro with the white, which meant that because of being in a majority in most sections of the South the negro would be the governing race. Silas Lynch, a half-breed, is made to typify the men who under this regime were to be the leaders of the negroes. Power comes temporarily to Stoneman as the leading man of the country with the assassination of Lincoln by John Wilkes Booth on the night of April 14, 1865, in Ford's theater, Washington, a scene that is shown with wonderful fidelity to the original of this great tragedy. The audience is told in sentiment expressed by a representative of the South that "the South has lost its best friend."

The Ku Klux Klan.

A few years pass and Austin Stoneman, overriding President Johnson's rule, goes South to see carried into effect his negative program. The negro has begun his climb to political power. An election is held at which negroes are permitted to vote, and Silas Lynch is elected lieutenant governor of South Carolina, the strength of the Union League having been exercised in his behalf. Lynchmen rule the whites are insulted on the streets and deprived of their property and the state treasury is looted. The carpetbag regime intolerable and there is formed the invisible empire of the Ku Klux Klan. The work of the Klan is portrayed in its secret meetings, its ceremonials, its dress, its horses, its warning and its punishments. The good people of the South are aroused to the situation and the Klan is formed to protect the women and children and to restore the supremacy of the white race. The Klan rides to the rescue of Elsie Stoneman, who has been forced into a marriage with Lynch, and the latter is driven from the state. Their work complete, real peace is restored—birth has been given to a nation, one republic taking the place of what in some sections had been held should be a republic of state republics.

Cannot Be Described.

Such, in outline—in sketchy, far from perfect outline—is the story of "The Birth of a Nation." It must be seen; it cannot be described. The music of an orchestra of twenty skilled musicians cannot be reproduced with ink and paper and press, nor can the story be told and illustrated as it is in this greatest of all dramas ever staged. In the end Ben and Elsie and Phil and Margaret typify the united North and South, in a beautiful honeymoon scene by the shore of the sea. The audience watches the scene in interest unabated. Then it breaks into applause. The great orchestra strikes up "The Star Spangled Banner," and the audience, applauding, arises and stands, citizens loyal of the united country, proud of their heritage.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.

The "Birth of a Nation" Will be Shown at Proctor's Grand Theater All of Next Week



$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular theatre the theatre, which had never played a picture attraction before, the wiseacres of the theatre world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not regarding that they overlooked the improvement here in the production and were unprepared to pass judgment upon this undertaking. But to all intents there was nothing at risk, because it is. You see, we knew what we had. That was an advantage which the other fellow had never had on his roadway.

The significance of this is in the proof of the picture being an universal success. There will be many who will be pleased. The record will depend upon how well they are done, and merely luck will play a part in a question of taste. It is the great duty and opportunity of the motion picture to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited to his stage. He can show only certain scenes in the limits of three walls, for at best has only a few square feet to which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental limits of the spoken drama which make it the province of the arts. Every one of us has pleasant recollections of great moments when the dramatic exhaust the privileges of artistic interpretation. When a great actor throws the last there is in him the principal only a few that you have a complete idea which is impossible. I have been impressed deeply by such performances upon several visits to the theatre. What painting or piece of sculpture equals in your memory to compare with the living, breathing thing you saw that night at the theatre? Long years afterward in memorable scenes recall the play and the player. Who can say how long a particular work in "Lear," "Hamlet" or "Romeo and Juliet" will remain in the memory of the person who has seen it? Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crested mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are seen too insignificant to become a part of the action. You see, an observing director has the world for his studio. The centuries have been piling up these mechanistic productions for him. He has but to use certain scenes in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great world pictures will not only compare with the best of the legitimate stage, but will be made a matter with the greatest productions of great opera and at equally exciting prices. Remember, a few years ago it was the fad of citizens' plays to stage them as a public attraction. At that time we placed in its cast authorities from the legitimate stage, and we found success in a picture, and we loved the theatre nevertheless as of a year. So the path ahead of us is for the appreciative home standing upon those that succeed and putting in a word for it.

It is rumored that Griffith (initials unnecessary) will produce a spectacle based upon the life of Sardanapalus, political leader of the 6th Senate District, Babylon. Long Island papers please copy.

"The Birth of a Nation."

In the opinion of Miss Miriam Cooper, who interprets the part of the Southern Belle, Margaret Cameron, in "The Birth of a Nation," which comes to Proctor's Grand theater week of Jan. 3, the advice that really gave her the courage to do and dare was: "Don't be self-conscious."

Self-consciousness is the stumbling block of many careers. In fact, most people have too much of it for their own good. Of course many people in the public eye are addicted with self-consciousness, thought with some it is not of the super-coy variety.

"My self-consciousness," states Miss Cooper, "Almost prevented me from having a career as an actress. I marvel now where I got the courage to ask Director D. W. Griffith for the opportunity of working in his studios. That Mr. Griffith knew of my weakness was evidenced in his first advice to me, 'don't be self-conscious. Forget yourself or you will never amount to anything anywhere.'

"Believe me I fought hard in those days to acquire a sense of perspective, an understanding of human and material values in the world. Despite the 'blues' of those early days, when it seemed to me I was just a bundle of mistakes, all hands and feet. I refused to think I was of no significance in life. Self-depreciation does not make for success, but to one who really realizes what a long, long journey it is to where fame awaits, it is no easy matter to overcome the experience which makes one feel that someone else continually is noting one with disapproval.

"Since I have acquired a sense of proportion life has a new meaning for me. Now I am not afraid and I look upon every new character which I am scheduled to play as another opportunity, not a thing to be feared. And, best of all, I no longer despair that I will not achieve my ambition, though possible that's a sign that I have reached that other extreme of self-consciousness—self-over-estimation."

Mr. Griffith regards Miss Cooper as one of his most important filmlands "finds." "Some day," states this famous director, "I believe Miss Cooper will be the most talked about screen actress in the world."



The Assassination of Lincoln in Ford's Theater. Scene from D. W. Griffith's massive photo-spectacle, "The Birth of a Nation."

ACADEMY.

DECEMBER 27, 28, 29,
With Daily Matinees,
"THE BIRTH OF A NATION."
Prices—Matinees, $1.00, 75c, 50c, 25c.
Night, $2.00, $1.00, 75c, 50c, 25c.
Seats now on sale at Barnett & Schenks

"BIRTH OF NATION" AT ENGLISH'S.

"The Birth of a Nation" has started on its final week at English's and persons who had been prevented by the Christmas rush of seeing this unusual film spectacle are taking advantage of the opportunity now to see it. The huge scale on which the picture is built still continues to impress those who have seen the picture a half dozen times. One man who had seen the first half of the picture in Kansas City dropped into English's last night. "I didn't know what I was going to see," he said, "when I visited a theater in Kansas City where the film was being shown. I had to leave at the end of the first act to catch a train. When I arrived in Indianapolis the first thing I saw was a poster advertising the picture. So I bought tickets to the performance last night and saw the complete show."

Since the picture has been shown in Indianapolis there has been a rubbing up on the history of the Civil war and the reconstruction days which followed. The utmost uncanny fidelity to the history of those days that the producer of "The Birth of a Nation" has followed in making the scenes creates a strong impression on the spectators. The southern settings, the characters and the attention given to the minutest detail of the film makes the unfolding of the plot as real one is immediately lost to the naturalness of it all. The director had a great means of "location" when he laid out many of the scenes. The great sweep of country depicted in showing Sherman's army on its march to the sea is decidedly impressive. Another impressive scene and one that really thrills is the gathering of the Ku Klux Klan to crush carpet bag and negro rule and defeat the supremacy of the white race. With firmness of country are men and in the distance the white-clad riders are seen galloping from all directions. One of the horsemen are joined to half a dozen more at fork of the road and soon hundreds of the riders come rushing along with exception of rapid speed, swooping past they all gather at the performers. At a word of command the Klan starts on its ride to the state capital and from then on the action is furious until peace comes. This scene proves to what extent the cameraman exploited the film scenes.

The attendance at the scenes and the [illegible] and the beginning of the last week shows no signs of the interest in the picture. Among the interested spectators last night were several old soldiers who fought with Sherman in the war and they were loud in their praise of the picture. The old will [illegible] great

ENGLISH'S—"THE BIRTH OF A NATION."

D. W. Griffith's historical-romantic spectacle, "The Birth of a Nation" is in its last week at English's Opera House. There will be no performance Thursday night on account of the Yale Dramatic Association holding a contract for that night. The last performance will take place next Sunday night. For many years American dramatists wrote splendid plays of particular states, cities or localities, such as "Alabama," "The Henrietta," "Way Down East" and "The Great Divide." But no one seemed to grasp the whole spirit and genius of America until D. W. Griffith found his theme in Thomas Dixon's "The Clansman" and "The Leopard's Spots." A remarkable thing about Mr. Griffith's plan is that words (except for the leaders and titles) do not enter into it. He replaced speech by music and the old-fashioned stage action and scenery by the pictorialized action of thousands in the great out-of-doors. In brief he staged the great battles, struggles and thrilling events of 1861-'71 under natural conditions as nearly similar as possible to the original. The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, drama, history, romance, tragedy, comedy, music—all in one harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting a little less than three hours it epitomizes the life of a nation. That is something the old art could never do. Griffith throws "stage unities" to the winds and carries the splendid story from the introduction of slavery into America right down through the civil war and reconstruction days to the final union of North and South in the bonds of love and peace. It is a mighty spectacle of the romance of American history.

Besides the historical scenes there are tears and smiles, pride, sacrifice and heroic deeds. Youthful dreams of love's devotion are rent asunder by the flames of hatefulness. And at the close after the ghastly period riders have set things to rights and the sojourners no longer wander through the land there sounds a chorus of brotherly love in an allegorical dream which stands the reunion of the divided sections and the welding of that national spirit which has made this nation the chief among the mighty powers of the earth. [illegible] a better [illegible] of any one who sees it whether he be white or black.

Amalgamation of United States Shown In Picture

"The Birth of a Nation," which will be shown at the Grand opera house for a week, beginning Monday, is the first great epic in moving pictures.

The production of this picture took eight months; cost a half million dollars; required the services of 18,000 people and 3000 horses; employed the California militia; had a town built only to be destroyed; used 200,000 feet of film.

But these are mere incidents in the work of David W. Griffith in using the moving picture as a new form of art—very different, and in a way, greater, than the stage drama. For in this play the great producer presents not only the loves and adventures of individuals but the coming into being of of this nation, and the birth-pangs. Griffith's idea is that this nation was really born in the fires of the Civil war and which melted sectionalism to be formed into "one and indivisible" in the reconstruction period. This sort of drama could not be presented on the ordinary speaking stage.

Tremendous Battle Scene

The drama goes back to the introduction of African slavery in America and the history of the nation is built around this institution in a way, it must be said, that is biased toward the south—Griffith is a Kentuckian. You are shown a great battlefield of the Civil war, with its masses of moving troops, its shot and shell. An instant later you see rows of the dead and dying in the trenches. You see the burning of Atlanta; Sherman's march to the sea. You see a perfect reproduction of Ford's theater, the play going on on the stage; and the assassination of Abraham Lincoln in the box by John Wilkes Booth.

Thru the whole film runs the love stories of Southern man and a Northern girl and a Northern man and a Southern girl. The Southern man is the hero.

White Night-Riders

The second part of the film is based on "The Clansman," by Thomas Dixon, Jr. It shows the coming of the greedy white "carpet-bagger" politicians from the north and their elevation of the negroes above the whites.

You see in session the black legislature of South Carolina. Wonderfully spectacular is the presentation of the night-riding Ku-Klux-Klan, the secret organization of white men who brought terror to the negroes. In their white robes, helmets and masks, with red crosses, they make a striking picture.



DAVID W. GRIFFITH.

D. W. Griffith's "The Birth of a Nation," one of the most remarkable historical spectacles, will be the attraction at the Grand Opera House for one week, beginning next Monday night, with daily matinees thereafter. Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of the Carolinas, and the wild rides of the Ku Klux Klan live again in 12,000 feet of superb motion pictures, which took eight months to produce. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period, from 1861 to 1871—the period of the Civil War and reconstruction.

Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandiloquent quality of its own which stamps it as a masterpiece of genius. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare.

The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old time airs for the softer scenes, while the big battle scenes are given to the clash of martial music. The synchronization of the music and the scenes is perfect.

The sale of seats will open Thursday morning at the box office, and in the meantime mail orders accompanied by remittances will receive prompt and careful attention.

PLAYS OF THE WEEK

Productions that continue this week are: "Hit the Trail Holliday," in the Astor; "The Boomerang," in the Belasco; "Lord Dundreary," in the Booth; "The Blue Paradise," in the Casino; "The House of Glass," in the Candler; "Hobson's Choice," in the Comedy; "The Princess Pat," in the Cort; "Fair and Warmer," in the Eltinge; "Peter Pan," in the Empire; "The Eternal Magdalene," in the Fulton; "Twin Beds," in the Gaiety; "Kathleen," in the Forty-fourth street; "Rasputin and the Empress," in the Fulton; "Hello Lola," in the Garrick; "The Woman," in the Harris; "Dear Faint Lilies," in the Hudson; "Six Cylinder Love," in the Longacre; "The Riviera Girl," in the Lyric; "The Birth of a Nation," in the Liberty; "The Man Who Came Back," in the Maxine Elliott; "The Unchastened Woman," in the Miller; "Ambush," in the Playhouse; "Under Cover," in the Princess; "The Land of Promise," in the Punch and Judy; "The Wall Street Girl," in the Shubert; "Around the Map," in the Winter Garden; "Major Pendennis," in the Vanderbilt; "The Only Girl," in the Henry Miller; "Tiger Rose," in the Belasco; "Lord Dundreary," in the Booth; "The Blue Paradise," in the Casino; "The House of Glass," in the Candler; "Hobson's Choice," in the Comedy; "The Princess Pat," in the Cort; "Fair and Warmer," in the Eltinge; "Peter Pan," in the Empire; "The Eternal Magdalene," in the Fulton; "Twin Beds," in the Gaiety; "Kathleen," in the Forty-fourth street; "Rasputin and the Empress," in the Fulton; "Hello Lola," in the Garrick; "The Woman," in the Harris; "Dear Faint Lilies," in the Hudson; "Six Cylinder Love," in the Longacre; "The Riviera Girl," in the Lyric; "The Birth of a Nation," in the Liberty; "The Man Who Came Back," in the Maxine Elliott; "The Unchastened Woman," in the Miller; "Ambush," in the Playhouse; "Under Cover," in the Princess; "The Land of Promise," in the Punch and Judy; "The Wall Street Girl," in the Shubert; "Around the Map," in the Winter Garden; "Major Pendennis," in the Vanderbilt; "The Only Girl," in the Henry Miller; "Tiger Rose," in the Belasco.

"Birth of a Nation."

David Wark Griffith, who startled the world with his wonderful production of the war drama entitled "The Birth of a Nation," is a native of Kentucky. He began his public career as an acting actor in a fourteenth street company. He soon [illegible] and developed a [illegible] talent. He became interested in pictures as a [illegible] actor, but the [illegible] of the work fascinated him. In less than three years from his [illegible] he was the [illegible] director of the Biograph company. His numerous productions and the wonderful [illegible] that captivates equally the eye and the ear, [illegible] to the wonderful [illegible] of the world. The [illegible] of the [illegible] of the [illegible] of the

Terre Haute Sun Tribune Dec 28

LINCOLN'S DOUBLE IN "BIRTH OF A NATION"

Something of Joseph Henabery and the Part He Enacts in Great Film Drama.

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting, detail of the president reaching back for his shawl just a fey minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

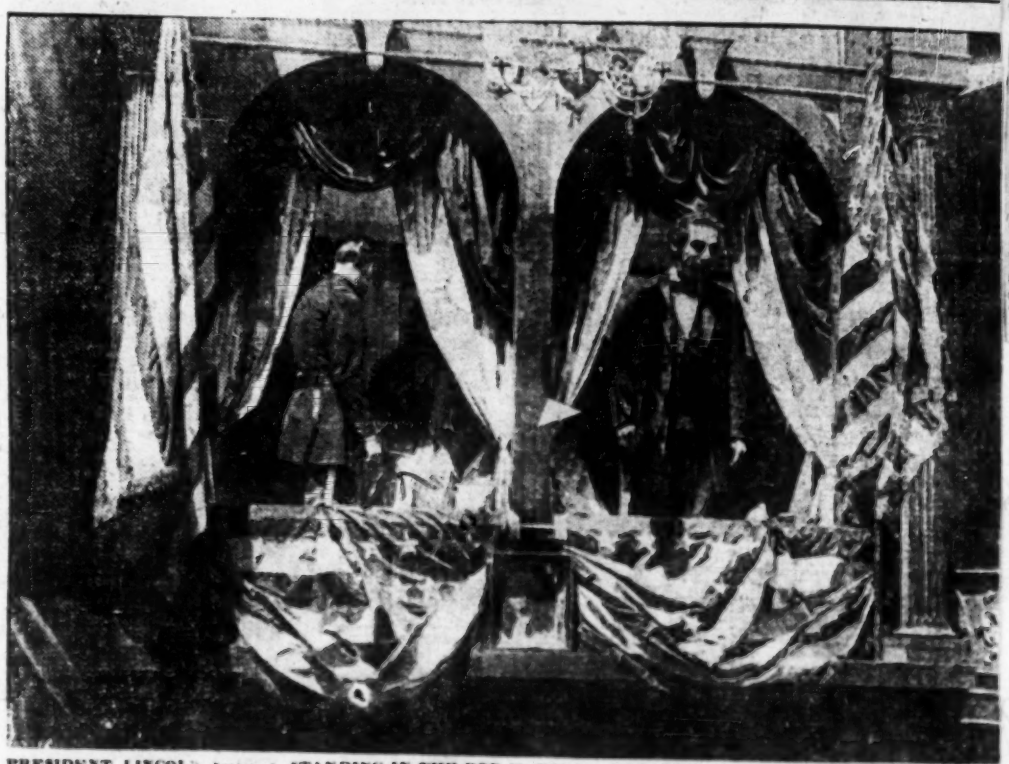
The first scene in "The Birth of a Nation" showing the war president is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the atending company departed, he slowly buried ihs face in his hands as if in prayer.

The Pardon Scene.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's theatre, Washington, when southern hopes of clemency are blasted by the assassin, Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great president, has been widely commended for the sincerity, dignity and pathos of his characterization.

Historic Scene Taken From The Famous Film Wonder "The Birth of a Nation" Coming to The Grand



PRESIDENT LINCOLN SOON AFTER STANDING IN THE BOX IN FORD'S THEATRE, WASHINGTON, JUST BEFORE HE WAS ASSASSINATED BY JOHN W. ILKES BOOTH.

"THE BIRTH OF A NATION."

During its run of 16 weeks in Los Angeles, Cal., D. W. Griffith's spectacle, "The Birth of a Nation" broke every record ever known in that section of the country. It was the longest run ever recorded by any stage attraction. During its stay at the Auditorium, the largest theater in the city, the attendance ran over 150,000, which is more than two-thirds of the total population of the city.

It is doubted if ever in the history of American theatricals a stage offering ever played to such a percentage of total population. This film will be seen at the Lyceum on Jan. 3 for one week.

Birth of the Nation a Thrilling Production.

A play within a play is a bit of dramatic construction which has often been utilized by dramatists since the play became an institution. Perhaps the earliest and most prominent utilization of this constructive detail as far as the English speaking stage is concerned is the player scene in Hamlet which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W. Griffith's motion picture drama, "The Birth of a Nation," which opened at the Collingwood Opera House last night and remains all this week. Griffith's scene is the reproduction in historic and dramatic detail of Ford's Theatre, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

This scene is one of the most dramatic moments in a story that is astonishing for its thrilling action. The drama is a complete story itself and yet is a vital part of the entire story which is centred in the larger plan of the spectacle. From a technical viewpoint it is one of the most interesting achievements in the annals of the American stage. Everybody should see this production.



The "Six Nine Nine" as shown in "The Birth of a Nation" at Collingwood All This Week.

BIRTH OF NATION A GREAT PICTURE

Marvellous Scenes in the History of U. S.

Shown at the Collingwood All This Week

Wonderful in its depicting of scenes connected with one of the most critical periods in the history of our country, the "Birth of a Nation," thrilled and impressed vividly a large audience at the Collingwood Opera House last night.

The pictures, starting about quarter after eight, were not finished until after eleven, but there was not a dull moment in all that time.

Among the great scenes are some of the South in ante-bellum days. Events gradually lead up to the inauguration of Abraham Lincoln, the secession of South Carolina, the opening of the Civil War and Lincoln's call for volunteers.

One of the most impressive scenes, showing the horror of war, is the battle raging by day and night, and Sherman's march through Georgia, with the burning of Atlanta. These scenes are realistic. The accompanying music by a complete orchestra and cannon behind the screen make these very realistic indeed.

The surrender of General Lee to General Grant at Appomattox is undoubtedly one of the most beautiful scenes in the entire picture.

Ford's Theatre in Washington is reproduced as it was in 1865, even Grant's chair was secured for the occasion. The assassination is given as realistic as it could be done. The entire story from its beginning to the end is very interesting and instructive.

THE COLLINGWOOD

BIRTH OF A NATION PROVES POPULAR ATTRACTION.

LITTLE ROCK SEES BIRTH OF NATION IS NOT FLATTERED

Griffith's Musical Spectacle Photoplay of Sixties Most Wonderful Production Ever Viewed Here.

VETERANS SHOUT AS BATTLE SCENE IS SHOWN

Many Plan to Go Several Times to Get Story, Then Mechanical, Historical and Artistic Sides.

All of the things that have been said by the press of the country of the historical photoplay, "The Birth of a Nation," D. W. Griffith's new musical spectacle, are not exaggerations. It would be difficult to describe the production with undue flattery, either as a wonderful example of the photographer's art, as a splendid and colossal production from the theatrical viewpoint or as a reproduction of historical scenes.

It is a wonderful picture, so much so in fact, that it scarcely deserves the name motion picture. The scenes are so real and blood-stirring at times that the Civil War veterans who last night braved the severe storm to see the first exhibition, could scarce restrain themselves. Many did not. Frequently in the battle scene or in the spirited dashes of the Ku-Klux-Klan, shouts would burst forth—the battle cry that these veterans of the Blue and the Gray perhaps have not uttered since the days of the Sixties.

Picture Impressive.

One needs but watch the audience to get an idea of the impressiveness of the picture. First there is laughter and the next instance the audience is leaning forward gripping seats, eyes staring at some stirring battle scene, and the next minute choking back a sob and wiping tears.

The picture is in two parts, and it takes between three and four hours to show it. The musical feature is in keeping with the massiveness of the picture itself. This instrumental music is played by a large orchestra that is carried with the picture, and is supplemented by part singing behind the screen. The old war-time songs make the "counterfeit presentments" of long ago seem irresistibly real. The feature is new in a way in motion pictures in that there is a synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes.

War in Three.

The first half of the picture exhibits the actual events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march to the sea, the seige of Petersburg, Lee's surrender to Grant, and the assassination of Lincoln at Ford's Theatre, should interest the spectator. The scenes are in parts an exact reproduction of the actual as it was possible to make them from historical photographs and of persons who were actually in the scenes depicted and to scenes of other events. For instance, Ford's Theatre is produced exactly as it is on the night of the murder of Lincoln. The scene in the box, the stage, the audience, the stage hands, the scenery, the actors, all are exact reproductions of the original.

Ku-Klux Scenes.

In the second half the Ku-Klux Klan is the principal theme. It shows how the Southern people, in order to protect themselves from the lawless acts of the negroes, who had been given the right of franchise, organized the Ku-Klux-Klan. The work of the Klan is set forth in detail.

Lincoln Hero.

Lincoln is the hero of the piece. He is shown as the great statesman and lover of his country. His plans for reconstruction are shown and his tragic death is the climax of the picture.

Not Without Flaws.

The picture is not without flaws, as one would expect in any production, either "legitimate" or motion picture. But there is not as much of it as in the every-day film play. The acting, on the whole, is in keeping with the ideas of the production throughout—to be as near real as possible. The effect consequently is to create a little of the old "sectional feeling," first on one side and then on the other, yet not in a prejudiced and overzealous way that is injurious to the sentiments of any spectator. For instance, the overbearing actions of the "scallawag" white leaders of negroes given sudden rights of franchise and even power, is offset in depicting Lincoln's actions and attitude which won for him the love of a nation, both North and South, and made him "the South's best friend."

The picture is to be here all this week, and will be shown matinee and evening. It has been the experience where the play was exhibited for many to go two or three times, in order to get the "story," and then to watch more the mechanical and artistic side, which is well worth the while, and it doubtless will be the case in Little Rock. Certainly none should miss seeing it, for it has a lesson for everyone, particularly at this time when the horrors of war are almost at our own door. The historical worth alone is difficult to calculate.

(C. E. C.)

BIRTH OF A NATION GREAT SPECTACLE

Audience Fills Collingwoods to See Wonderful Moving Picture Drama—30 Men Behind Curtain.

A BIG ORCHESTRA.

Poughkeepsie is often referred to by theatrical people as one of the hardest places in which to play. The complaint is that the audiences are skeptical, unappreciative and hard to please. And Monday night the Collingwood was well filled by an audience which regularly sees the best $1.50 and $2.00 plays and musical comedies which comes to the city. The strange part of it was that they were paying the same price to see a movin' picture.

"Movin' picture, though is almost overcautious to apply to "The Birth of a Nation." It is a photoplay which is a spectacle and for three hours Poughkeepsie's most skeptical, unappreciative and hard to please audience sat on the edge of their chairs, grasped the arms of their chairs and frequently applauded.

It is impossible to describe the picture in words any more than to say that they use a half million dollars to produce, with 1,500 scenes and 18 acts and characters and 3,000 horses. Those facts alone make a stupendous thought for the mind of the motion picture fan to grasp. But the most wonderful thing in the colossal production is the effects. An organist accompanies the music. That of course the audience can see. But behind the screen there is a stage director who with the aid of the blue, red and green lights directs a corps of actors who have been trained to imitate with an eye who they project before the footlights.

Walter H. Rivers is the stage director and he sits to the right of center and to the rear of the stage. Behind a small table before him he has a control panel which is an electrical switch board which leads to the lights overhead and on the stage. Him and the rest of the stage



Picturesque Slave Quarters Scene in "The Birth of a Nation," at Proctor's Grand Next Week

"The Birth of a Nation."

One of the best laughs in "The Birth of a Nation," which will be at Proctor's Grand theatre the week of January 2, is occasioned by the lovelook sentry in the hospital scene gazing at Elsie Stoneman, the part played by Lillian Gish. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him, with a million-miles-away look. Paul Le Blanc is the name of the young actor who made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the Civil war portraits in the magazines and newspapers are almost doubles of this sentry figure, showing what care Griffith has used in reproducing the Civil war type. The costume worn by Miss Gish in this scene is an heirloom of her family.



DECEMBER 28.

scene in "The Birth of a Nation," Lillian Gish and Paul P. Blanco, Stage of the A cademy.

ENGLISH'S—"THE BIRTH OF A NATION."

D. W. Griffith's historical romantic spectacle, "The Birth of a Nation," is to be the week at English's Opera House. There will be no performance Thursday night on account of the Yale Dramatic Association holding a contract for that night. The last performance will also close next Monday night. For many years American dramatists have searched their own and foreign fields for plots and stories that would lend themselves to the stage, and have failed to find anything that would equal the Civil war for dramatic purposes. Mr. Griffith has taken the Civil war and has woven around it a story of love and hate, and has produced a play that will live as long as the stage exists. The story is laid in the South, and the first act opens on the plantation of Austin Stoneman, a member of the House of Representatives from Pennsylvania, and a bitter enemy of the South. Stoneman has two children, a son and daughter, Phil and Elsie. Phil visits the South with his father, and there meets Ben Cameron, the son of Colonel Cameron, a wealthy planter. Ben falls in love with Elsie Stoneman, but she refuses to marry him because of his southern birth. Ben's sister, Margaret, is also in love with Phil, but he refuses her because of her southern birth. Ben and Phil meet in battle, and Ben saves Phil's life. Phil then asks Elsie to marry Ben, and she consents. Ben and Elsie are married, and Phil and Margaret are married. The play ends with the reconciliation of the North and South, and the union of the two families.

"THE BIRTH OF A NATION"

Audiences at Music Lyceum [illegible] Three Days With Matinee Daily, December 30th.

A kind of artistic achievement never [illegible] for the film, but impossible for the [illegible] stage, is illustrated by the Lyric Theatre scene in "The Birth of a Nation," which comes to the Academy of Music for three days, beginning this Thursday. It reaches the [illegible] The old historical drama has long attempted to represent a stage within a stage and some of such representations have been rather ludicrous. But in the film [illegible] showing the [illegible] of President Lincoln one sees all the complete stage of Ford's Theatre in full, for also the [illegible] of the theatre, the audience and the standard figures in the [illegible]

TUESDAY, DECEMBER 28, 1915.

BIRTH OF A NATION GREAT

Hundreds of Persons Marvel At Grandeur of Stupendous Picture Shown At the Empire-Hippodrome This Week.

MOST WONDERFUL EVER SEEN HERE

It Carries Its Audiences Through All Known Emotions—No Reason For Offense Is Seen.

"The Birth of a Nation," has proven the most wonderful picture that has ever been seen in this city and the hundreds of people who have witnessed it during the first four presentations at the Empire-Hippodrome are loud in their praise of it.

It is a most stupendous picture and is staged in such a manner that it carries its audiences through all the emotions of love, romance, comedy, fear, chivalry, bravery, patriotism, deceit, hate, villainy, cowardice in such a manner that the audiences leave the theatre with a feeling of awe. In fact they have seen everything that is good and everything that is bad in life and are more impressed with the conditions that existed during and immediately after the Civil war than ever before.

Tells History of War.

The picture shows both the grand social life and the wretched slave life in the south and the stirring political scenes in the north before the war, the horrors and the beauties of the war, the crumbling away of the South during the war, the great humane attitude of President Lincoln and his assassination, and the conditions of the South during the reconstruction period.

It shows that the regime of the white carpet-baggers who used the ignorant recently freed negro as their tool was made possible by the assassination of President Lincoln. It also shows that it was the operations of the wicked carpet-baggers who sought to bring great power to themselves through the agency of the freed negroes that brought about the organization of the Ku Klux Klan for the protection of the southern women and children. The showing of the organization of the Ku Klux Klan was by far the most wonderful and most exciting scene that the people of this city have ever seen staged and showed great skill that all the big cities in the country [illegible]

terest Increasing in Great Spectacle



D. W. GRIFFITH.

Now in the last week of its engagement at English's, D. W. Griffith's mighty spectacle, "The Birth of a Nation," is keeping interest at high pitch. No diminution is noted in the crowds that are seeing this most wonderful of all pictures. The spectacle will be shown only once Thursday, at the matinee, and the engagement will close Sunday night.

Special Night at Grand.

J. N. Muth, guest of U. C. Burns, made a brief talk in which he praised Rotary clubs in general and the Terre Haute club in particular. Charles E. Smith, manager of the Grand Opera House, introduced Howard Herrick, traveling representative of "The Birth of a Nation," who said that next Monday night would be Rotary night at the Grand Opera House. The plan is that members of the club and their friends will have their seats reserved for that night, Manager Smith having agreed to put the members of the club in the center of the house. It is probable that the party will number about 250 to 300.

Mr. Herrick concluded his talk with a statement of his own trouble in pronouncing names of places, saying that last week when in Indianapolis he spoke several times of coming to Terre Haute, but he never attempted to pronounce the name of the city, referring to it as the "first large city west of Indianapolis."

President Cox called attention to the fact that next week's session will be held as usual Tuesday at noon, the night meeting to be held Thursday being a special meeting. At this special meeting Governor and Mrs. Ralston will be guests of honor and it will be ladies' night. Those who attended the ladies' night last winter will know better than to miss it, and for those who attend for the first time a rich treat is in store.

The guests yesterday included Manville J. Cook, Howard Herrick, Henry W. Moore, Henry Wolff, H. Engels, J. E. Muth, L. R. Chapin of Cincinnati, Mr. Bradey and Jay Lee Turner.

Two special presentations of "The Birth of a Nation," which is now in its last week in the Liberty Theatre, will be given on Friday and Saturday mornings at 10.30.

The holiday demand for Griffith's wonder spectacle "The Birth of a Nation" is so insistent for the final week that two special morning matinées have been added to the regular performances at the Liberty Theatre. These morning matinées will be given on Friday and Saturday, starting at 10.30 o'clock. The end of the phenomenal run of this production comes on Sunday night.

"The Birth of a Nation," which ends its run at the Liberty on Sunday night, will play Friday and Saturday morning performances to accommodate the overflow.

Considering that yesterday was, as Secretary Weinstein termed it, "nobody's day," the Rotarians managed to have an unusually good time at their noon luncheon. There was the reading of a prize poem, the presentation of the reward for the same, a talk by the secretary of the Honolulu (Hawaiian Islands) Club, a notice of Rotary night at the Grand Opera House to witness "The Birth of a Nation," the exemplary performance of Harry Cliff as sergeant at arms ad interim and the usual good natured little side remarks of President John S. Cox to make up a program that interested everybody present.

Sunday night will mark the last performance in this city this season at English's of D. W. Griffith's "The Birth of a Nation." There will be no performance Thursday night, but there will be a matinee on that day. This epoch-making spectacle has revolutionized the theater. In all of the large centers of population it is pleasing multitudes of observers. It has been enjoyed by more than 5,000,000 persons. It would be difficult to determine what are the most pleasing points of this supreme artistic achievement, but the infinite variety of the scenes is perhaps one of its chief attractions. The magnitude of the spectacle is almost beyond belief. Such theatrical productions as "Ben-Hur" and "The Blue Bird" seen infinitesimal in comparison. Griffith's new art has made possible the seemingly impossible. His combination of picture and music is irresistible.

"The Birth of a Nation" Makes Better Citizens, Says Manager of Film

To the Editor of the Indianapolis Star:

As representative of D. W. Griffith, the man whose genius first put the motion picture on an equal plane with the spoken drama, I am not sure that I am not trespassing upon the province of the editorial page in addressing you upon the subject of the moral influence of the motion picture.



Scene Showing Sherman's March to the Sea, in "The Birth of a Nation," at Proctor's Grand All of Next Week.

"The Birth of a Nation"

When David W. Griffith started the outdoor staging of the Civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at Proctor's Grand next week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of 10 square miles for the use of the horsemen. Along all the roads within this area the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themseles did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day without an accident or a flaw. After it was over Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastice comments of "The Birth of a Nation" patrons on his work.

Two Morning Performances.

The holiday demand for "The Birth of a Nation" is so insistent for the final week that two special morning performances have been added to the regular schedule at the Liberty Theatre. These morning shows will be given on Friday and Saturday, starting at 10:30 o'clock.

MILITARY MUSIC FOR "BIRTH OF A NATION"

Familiar Old War Tunes to Be Heard During Exhibition of Big War Film at Proctor's Grand.

One of the most effective features of D. W. Griffith's "The Birth of a Nation," which comes to Proctor's Grand for a week's engagement beginning next Monday, is its really brilliant musical setting, which was arranged by Joseph Carl Breil, the eminent composer. During the two hours and a half which the big spectacle requires the orchestra plays an arrangement which perfectly fits the unfolding story and which includes many of the most notable compositions extant. In addition to the many original airs written especially for the drama by Mr. Breil the new score also makes use of the celebrated songs and ballads of the '60s as well as excerpts from the works of the celebrated old masters. This music is considered the most important accompaniment written for a photoplay.

When the horse and rider of Colonel Ben Cameron (the small Wilkes boy) leap over the bodies of the dead Confederate soldiers in the battle scene, the orchestra plays the stirring old Virginia reel that appears in the text and leads to the dance of Lights of Liberty in the subsequent reconstruction of the South. Then, in the story of a nation's birth, the orchestra plays the stirring old tune, "Yankee Doodle," as the Union troops march to battle once more.

In the scene where Lincoln is shot in Ford's theatre, the orchestra plays the air of "Dixie" as the assassin leaps to the stage and shouts the motto of the South, "Sic semper tyrannis." Then, as the curtain falls on the tragedy, the orchestra plays the solemn dirge, "Nearer, My God, to Thee," which was the favorite hymn of Lincoln. Then, as the curtain rises on the scene of the assassination of Thaddeus Stevens, the orchestra plays the air of "Marseillaise," the French national anthem, which was the favorite song of Stevens.

As Elsie Stoneman and the wounded Confederate soldier appear on the porch of the Stoneman home, the orchestra plays the air of "Home, Sweet Home," which was the favorite song of Jefferson Davis. Then, when Phil Stoneman and Ben Cameron shake hands, the orchestra plays the air of "Auld Lang Syne," which was the favorite song of Robert E. Lee.

When the Ku Klux Klan appears on the scene, the orchestra plays the air of "Marching Through Georgia," which was the favorite song of Sherman's army. Then, when the Klansmen ride to the rescue of the Stoneman family, the orchestra plays the air of "Hail to the Chief," which was the favorite song of Ulysses S. Grant.

As Elsie Stoneman and the wounded Confederate soldier appear on the porch of the Stoneman home, the orchestra plays the air of "Home, Sweet Home," which was the favorite song of Jefferson Davis. Then, when Phil Stoneman and Ben Cameron shake hands, the orchestra plays the air of "Auld Lang Syne," which was the favorite song of Robert E. Lee.

There will be a matinee performance of "The Birth of a Nation" at English's at 2 o'clock sharp today, but no performance tonight on account of the Yale Dramatic association. The engagement of this massive spectacle will come to an end Saturday night. The Griffith spectacle is as fascinating as a Dumas romance; as impressive as Dante's Divine Comedy; as comprehensive as Balzac's Human Comedy, and as soul-searching as the tragedies of Shakespeare. It is a brilliant, faithful and vivid historical romance which tells the story of the war between the states and the Reconstruction era of the south. This amazing spectacle, shown in 12,000 feet of superb motion pictures, was made under the direction of D. W. Griffith. Eight months were consumed in its making, 18,000 people and 3,000 horses were used in the 3,000 scenes and $500,000 was expended.

AMUSEMENTS TODAY

JEFFERY. Tel. 27—Bryant. Even., 7 daily, 2. "The Birth of a Nation"

THE COLLINGWOOD

BIRTH OF A NATIOIN.

The "Birth of a Nation" is having a successful run at the Collingwood.

The story which commences with the coming of African slaves to America, pictures the Civil War with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the reconstruction period; the Ku-Klux-Klan's solution of the problem and the final establishment of an everlasting peace. These hist[illegible] scenes are all shown in a way [illegible] links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

"The Birth of a Nation"

There will be a matinee of "The Birth of a Nation" at English's Opera House today at 2 o'clock sharp, but no performance tonight. There will be matinee and night performances Friday and Saturday and the engagement will come to a close with Sunday night's performance. Art is long, says the poet, and oulasts thrones and empires. Occasionally, however, old art ideals sway and totter to their fall, whilst a daring revolutionist seizes the scepter and remakes the world. This is what D. W. Griffith, the master director, is said to have done with the production of his magnificent spectacle. Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words with a symphonic musical score that fits the action like a garment. The result—a new kind of grand opera spectacle—motion pictures plus music, plus mechanical effects, that bid fair to surpass the most pretentious works of operatic composers. Griffith put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used half a great state for his locale; ten years of American history for his subject; 18,000 people for his actors; 3,000 riders and steeds as his cavalry; 5,000 scenes for his action. "The Birth of a Nation" is an inspiring story of romance as well.

"The Birth of a Nation."

The Ku Klux Klan which forms such an interesting part of D. W. Griffith's great production "The Birth of a Nation" which comes to Proctor's Grand next week was organized as a secret and social band in the State of Tennasee, in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word, Klan, was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klans went forth to clean out the desperadoes who swarmed down from the North to grab everything in sight in the South, the riders adopted as their emblem the fiery cross which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land. The horsemanship of the Klan is one of the most interesting sights of the big spectacle. Thousands of these daring riders are seen in thrilling charges and rescue scenes that take one's very breath for their boldness and apparent fearlessness of accidents.

"THE BIRTH OF A NATION."

The man behind the guns is always essential, but often is overlooked when the bouquets of success are being tossed around. In "The Birth of a Nation" there is one man who looms big, but of whom the public hears little. This candidate, for a few posers of his own, is H. E. Aitken, the financial head of the company in control of this big property.

Aitken raised $100,000 to put the picture on, and supplied the means of war at a time when it required a lot of faith and nerve to rig so much upon an untried venture.

This great picture will be shown at the Lyceum for one week, commencing Monday, Jan. 1.

BIG ORCHESTRA AND TWO CARS OF PARAPHERNALIA ASSIST BIG $2 MOVIE SHOW

"The Birth of a Nation" seat sale will open at the Grand Thursday for the engagement of this great movie, opening at the Grand Monday night. The Terre Haute Rotary club has ordered 250 seats for the opening night.

No matinee will be given on Monday, but a matinee and night performances will be given each day after the opening Monday.

Some idea of the preparation necessary to present the great spectacle in the proper light can be understood when it is known that Griffith's forces have arranged for two cars to carry the technical equipment for the presentations on tour. Several days before the attraction reaches here the advance guard of the Griffith corps will be on hand.

The house has to be scientifically readjusted along the newest lines invented by the producer. These arrangements are all based upon plans which students of focal requirements for the perfect projection of the great story have studied out in minute detail.

The company carries its own booths and the latest improved machines, duplicates of those now in use in New York. It requires from three to four days' work to complete the details in each theater for the proper presentation of the spectacle.

With the company is a symphony orchestra to play the accompanying score and nearly 100 members of the organization who look after the effects of the production. In addition to the two cars of equipment the company will travel in special sleeping cars as all the jumps will be made at night time. Griffith is a great stickler for detail and the silent forces which contribute so much to the perfect presentation of this spectacle equal in numbers some of the largest of the touring musical organizations.



Lillian Gish

In "The Birth of a Nation," opening at the Grand Monday night for a week's engagement, Lillian Gish plays one of the leads in this great movie. Pretty Lillian will play opposite Mae Marsh in this big Griffith movie.

RICHES AND FAME FIRST, THEN SHE WILL WED



"All my life I've realized that to put things over you've got to do them with spirit," goes on the film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr Griffith's company five years ago my class mates cheered.

She'll Be Gay at Sixty.

"Now those very same girls, many married and mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything I can't bear it is society doings.

"Pink tea, tea shoes, tango parties and receptions are my idea of nothing to do. Maybe when I'm 60, I'll devote myself to dress, dances and dinner parties. But now give me countless tugs, lots of work and a typewriter to compose plays on. I see nothing more.

om EVENING JOURNAL
ldress: Chicago, Ill.
te DEC 31

"The Birth of a Nation," the greatest of motion pictures, begins on Sunday at the Colonial its thirty-first Chicago week. It will remain on view two weeks longer. This great photographic spectacle pictures on an amazing scale events of the civil war and of the reconstruction period. Through it all runs the romance of a southern soldier and a northern girl.

The New Strand theater will offer on Sunday and thereafter "The Foundling," a film featuring Mary Pickford, the idol of all who take their entertainment through the eye. Tonight and tomorrow the Geraldine Farrar picture, "Temptation," will be shown. For tonight's celebration the reservations are unusually heavy. Tomorrow at 10:30 a. m. a children's programme will be given as usual, with "Aladdin and His Wonderful Lamp" as the principal feature on a varied bill.

The Studebaker will offer three pictures next week. "The Wood Nymph" will bring to view Marie Doro and Frank Campeau. "Dizzy Heights and "Daring Hearts" will be the comic picture, and "The Conqueror" with picture Willard Mack, actor-playwright, in the rôle of a captain of finance.

J. J. McCarthy, godfather to "The Birth of a Nation," reports that more than 5,000,000 human beings and critics have seen that spectacle to date.

"The Birth of a Nation" has prompted the management of the Liberty Theatre to add two special morning performances. They will be given on Friday and Saturday.

"Birth of the Nation" Closes.

The long run of D. W. Griffith's wonder spectacle "The Birth of a Nation," at the Liberty theater, will close with two special farewell performances Sunday afternoon and night January 2. The engagement began the first week in March, 1915, and lasted until January, 1916 making a total of 45 consecutive weeks played on Broadway with an average of fourteen performances a week, and in addition to this there was an augmented run of fourteen weeks at Forrest Park, which opened and there a run of thirty-nine weeks with a total of 98 consecutive performances. This a considerably more [illegible] presentation of this production than was ever given by any attraction in the history of the American stage. The reason it has gained such favor [illegible] three years and was here so [illegible] Chicago."

From EVENING POST
Address: Chicago, Ill.

MAE MARSH, STAR OF BIG FEATURE BIRTH OF NATION



FILM PLAY IS MASSIVE WORK

BIRTH OF A NATION FEATURES PLEASE LARGE CROWD AT THE PARK LAST NIGHT—MUSIC ONE OF THE BEST PARTS OF THE PERFORMANCE.

A vast audience at the Park theater last night saw the "legitimate" entirely surpassed by a screen production of David Griffith's most gorgeous spectacle and masterpiece—"The Birth of a Nation."

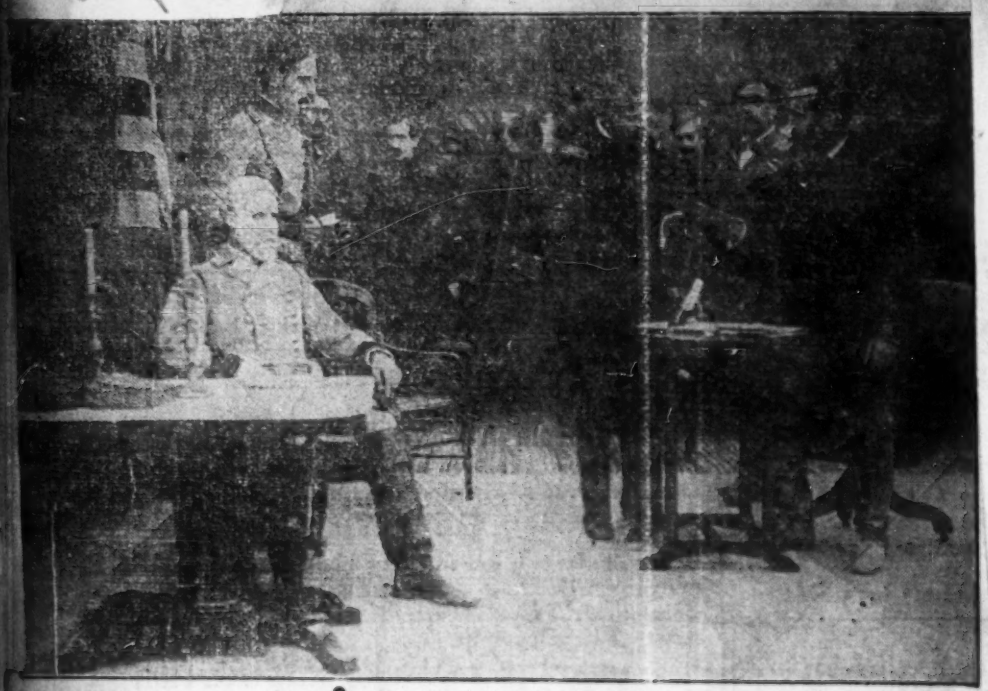
It is vast, overwhelming in its bigness. The tension of the performance was poignantly felt after three hours of almost breathless attention as scene after scene of grandeur, weirdness, pathos and history unfolded in rapid succession. The tender sketches played upon the heart strings and the treats upholding scenes of the South pounded upon one's senses the truth of an event long past.

Griffith from beginning to end shows a scholarly study of the reconstruction period of the South following the war. The historical scenes excel in their faithfulness of representation — Lincoln, Lee and Grant, Ford's theater, and the South Carolina legislature in session.

The only [illegible] that can be strictly selected to praise and criticise is perhaps the important figures of the most dramatic interest. It is impossible, impossible. It [illegible] characters has been so [illegible] that [illegible] all of the scenes [illegible] to [illegible] each [illegible] [illegible] "Birth of a Nation" is the [illegible] [illegible] [illegible]

THE SELMA TIMES

"THE BIRTH OF A NATION."



Gen. Robert E. Lee and Gen. Ulysses S. Grant. As they are seen in "The Birth of a Nation," the historical spectacle to be presented at the Academy of Music, January 3, 4, and 5.

SEAT SALES FOR 'BIRTH OF A NATION' HAVE BROKEN RECORD IN EVERY CITY IN THE SOUTH

It is expected that a long line will greet the treasurer of the Academy of Music theatre when the advance seat sale for "The Birth of a Nation" is opened tomorrow. Wherever this wonderful spectacle has been shown the rush for seats has broken all records and in many cities the line never broke until the last ticket was sold. In Atlanta, Richmond, Norfolk and other important southern cities no such scenes had been witnessed around the theatres since the infrequent visits of David Warfield, "The Follies" and other attractions of that caliber.

It should be borne in mind by persons who are planning to see the big Griffith spectacle—which probably includes every playgoer in this city—that they can insure their comfort by attending one of the early performances. Toward the end of the engagement, when the performances of the offering become known, the crowds will surge to fill every inch of space in the theatre. In Richmond it became necessary to call the police to quell the clamoring throngs at the final performances and to clear the lobby after the seats had been sold. In Atlanta there were similar scenes, although the extending of the engagement from one week to three weeks relieved the situation there and gave everybody an opportunity to obtain tickets. As it will be impossible to extend the local engagement, wise playgoers will buy their tickets early and attend one of the opening performances.

"The Birth of a Nation" will be presented at the Academy with full stage effects and an orchestra of twenty-five, exactly as shown at the Liberty theatre, New York, for eleven months. The engagement will open Monday night and will continue Tuesday and Wednesday with matinees on those days at 2 o'clock, making five performances in all.



Scene in the studio of "The Birth of a Nation" D. W. Griffith, at right in the picture, in his California studio

AMERICAN
s: Chicago, Ill.
DEC 31 191

Greatest Year of Big Industry, but 1916 Is to Be Yet Greater

BY ROB REEL.

Hundreds of thousands of people to-night will watch the old year out and 1916 in while attending motion pictures.

Predictions from film makers, exhibitors, players and directors all agree that the coming twelve months will bring forth a greater advance even than did 1915, the banner year of one of the leading industries of the country.

Notable in Chicago are the achievements of men who have done their share of building the reputation of the city for Chicago hustle. If Alfred Hamburger lived in New York the film fans here would consider him a wonder and a leader in photo play business. He is the biggest individual theater owner in Chicago, if not in any city in the United States. His success with his chain of houses which to-day number sixteen, is part of the history of big business.

The Jones, Linick & Schaefer firm holds a unique place in the field of films. This firm controls some 30 per cent of the big downtown theatres. And in practically all of these films predominate.

SUCCESS OF DEVINE.

Another striking example of individual courage and success is that of E. C. Devine. He put a big motion picture house on the map in the downtown section—the New Strand. Bringing pure business methods to this field less than a year ago this young man has built so soundly that his plans for 1916 in the way of expansion would sound like a dream in any other line except the motion pictures. Like all other successes the methods of the New Strand are being copied in a measure in some hundreds of the smaller houses in Chicago.

A fourth big thing in movies which has caused more comment than these others because of its popularity is "The Birth of a Nation." This is not limited to Chicago, but is country wide. So great is the fame of this photoplay that it has been given the highest kind of flattery. Other film companies have heralded releases as a "Second Birth of a Nation." The second one has not come. The Chicago public as well as the fans across the states have settled down to a belief that the second one will come from the same brain that produced the first—from D. W. Griffith.

Another Chicago man to see big and grasp opportunity is Arthur H. Spiegel. He put the great Equitable film on the map in less than a year and has become a rival of leading concerns.

The developments of the camera newspaper idea is another great stride for 1916. What this will mean will be shown in a few days by the first release of the Hearst-Vitagraph News Pictorial.

WHAT OTHERS SAY.

Here's what the men behind the pictures are for in 1916:

John R. Freuler, President Mutual Film Corporation—A better program, with stories that will help the exhibitor give his patrons more entertainment than just reeling off a film.

Lewis J. Selznick, General Manager of Paths—The colored films of Paths are the talk of the movie biz, and Paths dark theater plays are becoming more popular daily.

William Fox, president Fox Film Corporation—The progress I can see in the future. Motion picture parks will now being made in Germany with the private funds of the Kaiser to rival the films.

H. E. Aitken, President Triangle Film Corporation—Triangle finds a different success in the two years in the United States and has no doubt foreign countries for further plans.

William N. Sayre, General Manager of Pathe—The revival of the silent drama is expected by the wise leaders in the film industry. Pathe has a number of silent dramas that will be released the first of the year.

"BIRTH OF A NATION" COMES TO DECATUR

Will Appear Beginning Jan. 19—Max Bloom and Company Please.

Arrangements were completed on Thursday evening by Manager George Fenberg of the Empress for the appearance in this city beginning Jan. 19 of "The Birth of a Nation." This is said to be the greatest motion picture ever produced. There are twelve reels and it requires three hours to show it.

There are now twelve companies showing "The Birth of a Nation" films. An orchestra of thirty pieces is carried. In Decatur, the same prices as those in Chicago will prevail. They will be 25 cents to $2 at night at 25 cents to $1 at matinees.

"It's fine to be a college graduate," remarked Max Bloom, comedian, at Thursday night's performance at the Empress. "I take my diploma, frame it nicely and hang it in the parlor. Then when anybody calls me a fool, I take them in and show them the diploma and prove it."

Max Bloom and his company pleased two large audiences at the Empress Thursday. The musical skit, "The Sunnyside of Broadway," is filled with good comedy and pretty songs. There will be two performances tonight. The last one will begin at 10:30 o'clock. Each of the spectators will be supplied with a horn and when midnight arrives, there will be much noise.

There will be three shows on New Year's day.

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Chicago News Letter

By JAS. S. McQUADE.

Judge Butler, of Denver, Upholds "The Birth of a Nation."

HOLDING that if any race had any right to complain of the showing of "The Birth of a Nation," at the Tabor Grand Opera House, in Denver, Judge Charles C. Butler, of the third division of the District Court, recently sustained the application of the managers of the show for an injunction again Commissioner of Safety Nisbet, the chief of police, and all those acting under them from interfering with the presentation in that city. Judge Butler, however, in his decision stated that we would leave the matter open so that should occasion arise at any time which showed that an injunction would be necessary, the application could be renewed.

The lawyers representing the city attorney's office, reserved the usual exception so that they could have the matter reviewed in the Supreme Court, if they should so decide.

Judge Butler reviewed the case at length. He said he had attended the show on Monday night, December 13, at the request of the counsel for both sides.

I observed the picture thoughtfully, said Judge Butler. I have even reviewed the history of the times again since the beginning of this trial.

And, all in all, I am of the opinion that the attorneys have overlooked the real facts with regard to who has a right to complain of this picture, if we are to judge by those who are placed in a bad light in the picture.

I think that, without exception, throughout the play the white race is placed in the most despicable position.

They were the leaders in every act of lawlessness that was shown on the screen and the negroes were merely used as their tools.

Wherever the negro of the South did vicious acts such as are depicted in the picture complained of, it is evident from the picture itself that they were not to blame.

The scenes depicted are of more than fifty years ago. No one now connects the present white man of the present negro with those times.

Two generations have passed. From my view of the picture none but a degenerate of any race would come from viewing that picture and start a riot of other trouble.

If we should suppress a picture or show because it had vicious characters we would have to suppress nearly all plays.

The courts should not interfere with the advancement of art on the stage or elsewhere, so long as there is nothing obscene or dangerous to the citizenship of the community.

Rumors in Chicago on Big Matters.

The presence in Chicago last week, at the same time, of David Wark Griffiths, Adolph Zukor, Carl Laemmle and Louis J. Selznick, gave rise to many rumors, some of them ridiculous and others startling.

One of the latter type was sent on the wing by the fact that Mr. Zukor and Mr. Griffith held two private conferences, about which they would reveal nothing. This rumor was to the effect that Mr. Griffith had resigned from the Triangle forces and that Mr. Zukor was exercising his most persuasive powers to induce him to join hands with Famous Players.

Another rumor went the rounds that several of the big interests were making soundings for consolidation, but none of the principals would shed any light on the matter.

It is safe to class all that has been said about the contemporaneous visit of these men as mere rumor, for no one is qualified to state that it happened by chance or was the result of prearrangement.

Mr. Zukor gave out that he was here to arrange plans for his organization for the coming year; Mr. Selznick stated that it was essential to the future of moving pictures that they should be distributed through the same channel. Mr. Laemmle said a little about the Bluebird product referred to in my last letter, and Mr. Griffith said nothing, except that he had merely stopped over for a few hours, on his way from New York to his Los Angeles studio.

Billie Burke, Chicago Tribune Star

Miss Billie Burke is under contract with the Chicago Sunday Tribune as the star of that paper's new moving picture serial. She has been engaged for thirty weeks at $1,000 each, of which has already been paid her, and the remainder will be drawn in weekly installments of $333.33 every Saturday.

Miss Burke has been secured under a special arrangement with her husband, Florenz Ziegfeld, Jr. The photoplay in which she will star is a drama of adventure, by Rupert Hughes and his wife, Adelaide Manola Hughes. Mr. Hughes is a well-known author and dramatic artist, and his wife is also a distinguished writer and actress.

The serial will be produced by George Kleine in his New York studios, and will comprise 20 parts, of two reels each.

An Eminently Unfair Minister Defeated in Bitter Attack Against Pictures.

Frank J. McWilliams, owner of the Casino and the Strand moving picture theaters in La Crosse, Wis., was arrested recently on the charge of violating the Sunday closing law in that city, the warrant being secured by the Rev. Joseph E. Watson of the West Avenue Methodist Episcopal Church.

It appears that the reverend gentleman has a special antipathy to the presence of picture theaters in residence districts of the city. He singled out the Strand as the especial object of his wrath, because it is located but a few blocks away from his church, but he had no charge to bring against downtown houses which also violate the Sunday blue law. He says he does not know that they are violating the law.

In a sermon delivered in his church on Sunday, December 12, the Rev. Mr. Watson, in his abuse of moving pictures, spoke in part as follows:

For example look into the home of a certain family; they are living comfortably; they are paying their bills and are able to face the world courageously. A picture show is established within easy reach of their home. They attend and attend until it becomes a habit; the grocery bill begins to get behind a little; wages do not seem to go as far as they used to do; they begin to blame the high cost of living and the oppression of the [illegible] announcement of special features at the picture show. Listen to the conversation! "I wish we had saved our money [illegible] we could go to this, but we can't afford so much." They read the bill again. There is the gaily colored billboard on the street. Listen! "I really would like to see that." There is a peep into the scanty purse and then the inevitable conclusion. "O, well, it's only a dime. I guess we can get along some way," and they put in some more of their money to swell the stream that is flowing into the rich coffers of the men higher up. More and more that family feels the cramp of poverty. They reduce living expenses; the inadequate dinner pail is the result, a feeling of the need of a stimulant; then the saloon, and finally a drunkard's home and a family of paupers. Who is responsible for the downfall of that family? If the railroad magnate in his luxurious home has not paid a just compensation for that man's labor he ought to be rebuked and there ought to be laws to regulate his powers to oppress. The saloon, of course is an evil which ought not to be, but the responsibility for the beginning of the chain of events that resulted in that family's undoing lies at the door of the biggest institution between those two extremes, which schooled them in extravagant and reckless spending.

It would be narrow-minded folly to assert that moving pictures, as such, are evil. They are used effectively in our educational institutions. They are a great success on our mission fields, but since the theater as a business enterprise has six days in the week in which to operate legitimately, it has no right to desecrate the Christian Sabbath.

I have read many charges against moving pictures, but Mr. Watson takes the palm for making one of the most senseless. It is a new thing to learn that moving pictures make paupers and lead people to the saloon. I always thought the contrary was true, but then I don't see with Mr. Watson's eyes.

I am glad to state that Mr. McWilliams won his case hands down. It only took the jury five minutes to return a verdict in his favor.

What won the case was the proving of the fact that 10 per cent of the net profits at the Strand on Sundays is contributed to charity.

I wonder if Mr. Watson sets a limit on the amount which any of his poor church members may contribute in alms. I don't think it would be a bit too much if some realized to the extent of giving. How to have exceeded his means is a matter of [illegible] that was his poor bit!

Chicago Film Brevities

Tom Mix, [illegible] and leading player of wild western dramas, [illegible] the city Tuesday, December 21, on the way from [illegible] to Los Angeles. Mr. Mix was host [illegible] during the [illegible] is receiving enthusiastic [illegible] friends and is [illegible] representatives of the

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SCHENECTADY GAZETTE.

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ARKANSAS GAZETTE, LITTLE ROCK.

Amusements

THE KEMPNER.

"The Birth of a Nation."

This afternoon and tonight will be the last opportunities to see the great photo-play produced by D. W. Griffith, "The Birth of a Nation" at the Kempner theater. Usually no attraction can play Little Rock for a solid week with daily matinees and do any business, but this motion picture has played to increasing business so that for yesterday's matinee all the balcony and most of the lower floor were sold out before the show began. Today being a holiday there is a big reserve sale and the indications are for large audiences afternoon and night.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazine, and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.



PICTURESQUE SLAVE QUARTER
Scene in "The Birth of a Nation," at Proctor's, entire week of January 10

PROCTOR'S.

The holiday bill at Proctor's today is one of merit and has been arranged to please the vast crowds which will throng the theater at both the matinee and night performances. "Too Much Mustard," a ripping good miniature musical comedy, with nine girls, in a breezy, whirling, fantasy of fun and frolic, heads this bill. Mabel Lea, a pleasing little soubrette, and Harry Ruiten have the principal parts. The offering is replete with song numbers and dances and the girls make a number of changes of handsome costumes. Sidney Baxter and Beatrice Southwick appear in a novelty and fun-making attraction, in which some fancy bicycle riding on a slack wire is done. Leo Curry and Cornelia Pope have a pleasing bit of comedy which includes some pretty songs by Miss Pope and some grotesque eccentric dances by Mr. Curry. Valentine Vox, ventriloquist, introduces some new features to this class of entertainment. Harry Brennan and Bernice Carr present a delightful high grade comedy skit, called "On the Pier," which is full of humor. Shayer and Parker, a pair of versatile comedians, appear in a unique comedy, "The Golf Players," in which both display their capability as entertainers.

The picture feature today will be "The Rack," with Alice Brady, the talented young actress, in the leading role. This is a vivid story of a woman's indiscretions, her being entrapped by her husband, the shooting of the man responsible, her arrest for the murder and all the consequent pain and suffering, each of both mind and body, from which the play takes its name.

For the feature picture tomorrow a new thrilling romance, called "The Writer of Life," in which Mr. and Mrs. Vernon Castle, the great dancers, are featured, will be the attraction.

The vaudeville bill for the first three days of next week will include Hallen Carr and company in a funny comedy sketch, the Ross-Fenton players in a one-act comedy entitled Hall and Dean, comedy variety artists, the Hawaiian Four, a singing quartet of rare excellence, the Lafrance Sisters, accordeon and Harry and Anna Mayo in musical harmony.

For the week of January 17 the great historical spectacle, "The Birth of a Nation," will be the attraction, with all its home effects an orchestra of thirty and everything being carried at the Liberty Theatre, New York, where this wonderful production is now running. [illegible]

Jan 1

INDIANAPOLIS NEWS

Next Week in the Local Playhouses

AT THE THEATERS TODAY.

Keith's—"The Birth of a Nation" Motion Pictures ..... At 1 and 8

Jan 1

TERRE HAUTE POST



[illegible]

Indianapolis Star

NOTES OF THE STAGE.

"The Birth of a Nation" will give two performances today and is sure to play, as it has for the last two weeks, to capacity. Tomorrow there will be one performance in the evening and this closes the engagement, which, lasting for three weeks, has been one of the most successful that English's has known. It is reported that the picture may play a return engagement later in the year.

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TERRE HAUTE TRIBUNE.

When David W. Griffith started the outdoor staging of the civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Grand opera house next week, he was confronted with seemingly insurmountable difficulties. An area of private [illegible] was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic field of the North Carolina [illegible]. Their cue was to be over many miles of typical southern sandy roads. Though [illegible] acknowledged wizard of the films, Mr. Griffith is not a [illegible], with power to commandeer. In this emergency the county authorities of "The Birth of a Nation" producing [illegible] were applied to. They finally consented to mark off an area of [illegible] square miles for the use of the cavalrymen. Along all the roads in this area, the county commissioners erected [illegible] signs, warning people that [illegible] Griffith. All the [illegible] were also warned of Mr. the [illegible] [illegible] [illegible]

THE SELMA TIMES

Seats Placed On Sale For Gigantic Spectacle of "The Birth of a Nation



PEACE ALEGORY IN "THE BIRTH OF A NATION.

The Griffith spectacle is a powerful argument for world peace. It will be seen at the Academy of Music January 3, 4, and 5.

The advance sale of seats for the engagement of "The Birth of a Nation" at the Academy of Music next week opened today and it is expected that the rush will surpass anything that the local box office has handled in many years. Wherever the big Griffith spectacle has been shown a long line of waiting patrons has been on hand for the opening of the advance sale and in New York, where it is now in its eleventh month, at the Liberty theatre, a line can be seen in the lobby every day from early morning until late at night.

The local engagement of the spectacle is a really notable event for the reason it is still riding the crest wave in New York, Chicago, Philadelphia and other large cities of the north. Then in addition to the merit of the offering in a strictly theatrical sense, sentiment and patriotism enter into its coming to Selma. "The Birth of a Nation" is a mighty picturization of the south's reconstruction and it reproduces incidents of history that no northern audience could appreciate with the same glow of pride as can an audience of Southerners. Except on Monday a matinee will be given every day at 2 o'clock during the entire engagement at the Academy. The engagement will begin with Monday night's performance.

Richmond (Va) Journal

ASSASSINATION OF LINCOLN



One of the thrilling scenes of "The Birth of a Nation," which returns to the Academy for one week beginning Monday, January 10th, with matinees daily

THE MEMPHIS PRESS, JANUARY 1, 1916.

ARKANSAS DEMOCRAT

KEMPNER THEATER

Clever Actress in "The Birth of a Nation."

Mae March, who plays the role of Flora Cameron in "The Birth of a Nation," now at the Kempner theater tonight, last performance, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Marie Adams holds in the legitimate drama is due to the wonderful manner in which D. W. Griffith, the master producer, has studied her personality and brought her prominently before the public.

Little Miss March has only been in pictures two years, but she has already reached the top of the ladder. A few months ago she came to the Griffith studio to make her first screen appearance. She was not interviewed, but Griffith's keen eye saw possibilities through the surface of her appearance and studio conference. She was given a half dozen bits to do and in each succeeding picture she was given more and more prominence. Her work in the Griffith productions of "The Birth of a Nation" and "Intolerance" has attracted the attention of theatrical managers throughout the country.

"THE BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will play the Lyceum theater all of next week, beginning Monday. This is the great offering that opened a new era in the theaters of New York, Boston, Chicago, St. Louis, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many months.

Despite great opposition, the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," presents the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the tragedy of Lincoln's assassination at Ford's theater, April 14, 1865, five days after the surrender of the Confederate troops.

In the second half the theme is broadened, dealing with the period after the reconstruction days. It shows in a thrilling piece of dramatization how the Ku Klux Klan was formed, and the blighting influence of the carpet baggers and scalawags. Phil Stoneman, with Elsie Jeanne, Lillian Gish, Mae Marsh, Robert Harron, Miriam Cooper, Henry B. Walthall, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Wallace Reid, George Siegmann, Jennie Lee, Sam De Grasse, Joseph Henabery, Donald Crisp, Elmer Clifton, Eugene Pallette, Raoul Walsh, Tod Browning, Walter Long, Mary Alden, Howard Gaye, Maxfield Stanley, Violet Wilkey, Ruth Handforth, Jules Cowles, Vester Pegg, Alberta Lee, Olga Grey, Monte Blue, Erville Alderson, Creighton Hale, Jack Cosgrave, Bessie Love, Kate Bruce, Mildred Harris, Ora Carew, Lucille Lee Stewart, Mary Wynn, Ynez Seabury, Loyola O'Connor, Brownie Vernon, Baby Marie Osborne, Baby Ruth Thurston, Elizabeth Lee, Blanche Sweet, Jack Pickford

MOVING PICTURE WORLD
Dress: New York City
JAN 1 - 1916

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Aladdin's Lamp Not In It With the Camera



Before the moving pictures made the Arabian Nights look tame this might have passed a mere shop. At present it is that a mechanic [illegible] and there is a [illegible] of [illegible] and [illegible] and stayed far beyond the reach of [illegible] eyes.

[illegible] is pronounced the finest [illegible] of the period, matched [illegible] and has been in [illegible] months. In this [illegible] [illegible] [illegible]

Jan 1

MOTION PICTURE NEWS
New York City
JAN 1 - 1916

CENSORSHIP BUGBEAR IS LAID LOW IN MINNEAPOLIS; MAYOR HAS CONFIDENCE IN NATIONAL BOARD

THE film censorship bogie which for a time loomed big before Minneapolis exhibitors has been settled for a few years at least, and quite to the satisfaction of both the city officials and the film men.

The "Birth of a Nation," the attempts of Mayor Wallace G. Nye to stop it and a court action that reached the Supreme Court brought censorship to Minneapolis, but it will be of a mild sort. It will apply only to films that are not passed upon by the national board.

Mayor Nye, believing that the film would incite race prejudice, forbade its exhibition at the Shubert theatre. A. G. Bainbridge, Jr., manager of the house, obtained an injunction and sought to prevent the mayor's order from being enforced.

He contended that the mayor had no right to arbitrarily revoke a license. The lower and supreme courts decided that he had such a right.

Then the mayor declaring that he did not want to abuse the right vested in him, admitted that his idea of the film might not be the idea of the public.

So when Robbins Gilman, head resident of a settlement house, and Karl De Laittre, former president of the city council, proposed that a representative committee of one hundred persons from various semi-public organizations view the film and pass on it, the mayor accepted.

The committee viewed the film, voted by ballot and by ninety-seven to three recommended it.

The mayor said the committee was representative and he allowed the film to run. He proposed, however, that there be a permanent committee from the same organizations but of twenty-five, members only to pass on all films on which there might be a question.

While this committee is a censorship committee it will act only on call of the mayor and the mayor has promised that it shall act only at private exhibitions. Thus there will be no general band of censors invading the picture theatres.

Unless word is heralded in advance that a film passed by the national board is questionable, such films will be allowed to run. Should there be complaints after a film of this kind is run the committee will be called, but the mayor believes that the national board censorship is sufficient.

Hardly one per cent. of films shown in Minneapolis are uncensored by the national board.

DRAMATIC NEWS
New York City
JAN 1 - 1916

OMAHA JOTTINGS.

At the Brandeis The Birth of a Nation continues doing a very good business, and this, the fifth, week promises to equal others that have passed.

F. S. BROWNLEE.

RECORD HERALD
Chicago, Ill.
JAN 1 - 1916

BY LOUELLA O. PARSONS.

WE ARE standing on the threshold of a new year. Over our shoulder lie the mistakes of the year just gone. In close proximity stand our film accomplishments for 1915. These are many and varied. We have added to the moving picture industry in a manner that is nothing short of miraculous. Each week, each day, each hour, has brought something new into pictureland. If 1916 is a replica of the year just passed, we shall see a wonderful and even greater future for this new art.

Nineteen fifteen brought us "The Birth of a Nation." It also gave us "Carmen," with Geraldine Farrar in the title role. The Triangle Film Company had its birth during this year. The V. L. S. E., a combination of Vitagraph, Lubin, Selig and Essanay, came into being for the purpose of exploiting the features made by these well-known companies. The Equitable Film Company was formed, as were many other offsprings of film companies.

Legitimate stars, who before this last year stood haughtily aloof, have embraced the "movies" and are now being featured by most of the big companies. Playwrights of international fame, novelists with reputations and short story writers with enviable records have announced themselves as belonging to this company's staff or to that company's galaxy of free lance writers. Nearly every one worth while in the professional world has come into the moving picture field, in some manner or other, this last year.

Summing up all the advance movements of the film world, we can but wish for the film manufacturers, the exhibitors, the players, the employes, the writers, in fact, for every member of filmland from janitor to the president of the motion picture companies, as prosperous a year for 1916 as 1915 has been.

Here also is a Happy New Year for all the friends of the Journal. May the year 1916 bring [illegible] more than you [illegible] wish for yourself.

DRAMATIC NEWS
dress: New York City
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Davenport.—The tri-cities got its first view of a real film when The Birth of a Nation opened Dec. 13 at the Rock Island house of the Davenport Theatre Company to a fair week—about $8,000. James Barnes is in charge of this outfit, and carrying 17 people and an excellent orchestra. They opened to a sell out in Moline, Dec. 19, and will play Galesburg the last half. The Davenport house gets the picture from the Minneapolis source Jan. 9 for two weeks, and should profit by this preliminary showing. Burtis (Davenport Theatre Co.; Chas. Kindt, Mgr.).—Dec. 19, matinee and night, Bringing Up Father, did well; 25-26, Joe Weber's The Only Girl; 28, David Bispham in The Rehearsal; 29, San Carlo Opera Company in Aida; 31, Al Reeves' burlesque show; Jan. 1-2, matinee and night, De Koven Opera Company in Robin Hood; 3, Champagne Belles. Since the departure of F. B. Poweison, whose courtesy and ability is so well known, Edna Stafford, long connected with the house and known favorably to all the office visitors, is Charles Kindt's right hand assistant. Columbia (Harry Blanchard, Mgr.).—Joe Howard is headlining. Beginning Dec. 19, with Billy McDermott, the Way Down East Quartette, the Royal Gascoynes and Bertha, a trained dog, and Montrose and Sardell on the bill. Two shows New Year's eve, running to midnight, and no handicap as long as they don't break the seats. American (Harry Blanchard, Mgr.).—Will open Christmas day with Arthur Clamage and a company of 25 in musical comedies, using His Highness, the Bey, to start. Family (Mittelbuscher & Behrens, Mgrs.).—Dec. 23-25, Triangle programme.

MOTION PICTURE NEWS
New York City
JAN 1 - 1916

Griffith in New York for "The Mother and the Law"

Triangle "Master Director" Makes Flying Trip from Pacific Coast to Consult with President Aitken, and Will Put Finishing Touches to Picture on Return to West Coast

D. W. GRIFFITH, the Triangle director, and most widely known as the producer of "The Birth of a Nation," arrived in New York Tuesday evening, December 14 accompanied by his secretary, [illegible] Dowell and J. J. McCarthy.

The object of Mr. Griffith's visit was, as he expressed it, "on business connected with my big new picture." Mr. Griffith came here direct from Indianapolis and he had been in Louisville but a few days previous for the obsequies of his lamented mother, Mrs. Jacob Wark Griffith.

While in the metropolis Mr. Griffith spent much time with H. E. Aitken, president of the Triangle Film Corporation, and in the executive offices of the Triangle at 71 West Twenty-third street.

He expressed himself as pleased with the way large numbers of new theatres are being signed up for the Triangle service. Among other things he remarked that "The Quicker," starring DeWolf Hopper, one of the best productions recently in one of his out-directors, and he has a high compliment to Edward Dillon, who had charge of it.

From the fact that "The Birth of a Nation" is now at the Liberty theatre, New York, for an indefinite run, and that on January 8 is to be followed by a [illegible] production, "The Mother and the Law," starring [illegible] Griffith, it would appear that the Triangle [illegible] will be kept busy for some time to come.

DRAMATIC NEWS
New York City
JAN 1 - 1916

DRAMATIC MIRROR
New York City

MOTION PICTURE NEWS
New York City
JAN 1 - 1916

COMING TRIANGLE PLAYS WILL NUMBER FORTY FOR THE NEW YEAR

THE Triangle Film Corporation announces using the new leases plan of the early part of the new year the following [illegible]

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EXAMINER
Chicago, Ill.
JAN 1 -

1915 Banner Year in Local Theaters

BY HARRY J. POWERS.

Never in the history of the stage has theatergoing been so great—in fact, it is almost universal. This age is witnessing a craving for amusement as essential for the masses as the necessities of life. The advent of motion pictures is to be credited with this to a considerable degree. Pantomime, the highest type of histrionic art, was in a decline when the "cinema" appeared and revitalized it, accomplishing for the theater what the victrola did for music and the public schools for education, also giving the cause of temperance an impetus by promoting neighborhood theaters, counteracting the vicious poolrooms and saloons.

It is my firm conviction that the "movies" have not detracted from the legitimate theater. I consider the expenditure of 10 cents for picture shows in the same proportion as an opposition to the best theaters as the purchase of newspapers for 1 cent is a competition to the sale of books or high-grade magazines. This is preliminary to the query as to theatrical conditions during the year 1915.

I say yes to the question: "Has the year been as prosperous as other years for theaters of the first class?" Taking the downtown houses as a basis, and including in this analysis two-dollar "movies"—as "The Birth of a Nation" brought this about by its long engagement at the Illinois Theater and its current run at the Colonial—I feel I am within reason in asserting that 1915 has been one of the best years Chicago has had in a decade.

From MOVING PICTURE WORLD
Address: New York City
Date JAN 1 -

OLD JOHNNIE REBS STIRRED.

The realism of "The Birth of a Nation," playing at the Atlanta theater, was enhanced almost to a reality Monday afternoon, when the "rebel yell" arose above the music of the orchestra, and more than 100 Confederate veterans followed, in spirit at least, "the little colonel" through hell before Petersburg, and charged him down the dim avenue of the night with the Ku Klux.

The veterans of the Confederate Soldiers' Home were the guests of the Atlanta theater at the matinee performance. The gray-haired youths of yesterday occupied the best seats of the house free, and their enjoyment of the picture was quite as much a treat as the picture itself. Here and there could be heard:

"I took that oath fifty years ago, and I haven't told anything yet, but somebody surely told somebody something."

"I ain't saying I was a Ku Klux, because we were not allowed to tell, but I saw how the Ku Klux worked."

"I remember the day I went to the polls and they wouldn't let me—me, a white man—vote."

These and some tears and the "rebel yell"—a little thin, perhaps, and at times a little husky, as two score and ten years ago, but nevertheless the "rebel yell" was given to help the "little Colonel" flash the burning cross to his clan.

DRAMATIC NEWS
New York City
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Willimantic.—Gem Theatre (A. P. Dorman, Prop.).—The Birth of a Nation engagement was most satisfactory to the management. Several thousand from this and surrounding towns saw the picture during the three days, Dec. 16-18. The Hampton Institute views were interesting on account of Prof. George P. Phenix and Prof. Proudman, of this city, being on the faculty of the institution, and illustrating the great advance made by the colored race, many of whom witnessed the remarkable picture. Emily Stevens, leading in The Woman of Destiny (picture), gave a most powerful and gripping lesson that will not soon be forgotten. Robert Mantell in The Blindness of Devotion (picture) kept business at top-notch. Scenic (B. E. Hatch, Mgr.).—Mary Fuller in Under Southern Skies was the last of the Universal Broadway favorites shown to fine patronage. Bijou (J. B. Paulhus, Mgr.).—Coquette, Rosary and The Fortune Hunter made a fine bill, appreciated by capacity houses.

From CLIPPER
Address: New York City
Date JAN 1 - 19

Mobile, Ala.—Lyric (M. A. McDermott, mgr.) Boston English Opera Co., in "The Bohemian Girl," Dec. 27, Neil O'Brien's Minstrels Jan. 1, matinee and night.

COLUMBIA (Laurendine & Touart, mgrs.)—The Aviation Girls played a return date week of 20, at this house, to splendid business.

CROWN, EMPIRE and CRESCENT, feature films.

NOTES.

AT A recent meeting of stockholders of the Lyric Theatre this city, Manager M. A. McDermott and House Treasurer Augustine Meagher were heartily congratulated upon their efforts since opening the house for season 1915-'16. A representative of the Klaw & Erlanger assured the manager that Mobile would get her share of the good shows. The profits of the Lyric are highly gratifying.

"THE BIRTH OF A NATION" is billed to appear at Lyric week of Feb. 28, and the advance sale is pouring in to such an extent that matinees will have to be given daily.

CLIPPER
New York City
JAN 1 - 1916

THIS IS the last week of "The Birth of a Nation" at the Liberty, New York.



DRAMATIC MIRROR
New York City
JAN 1 - 191

BROOKLYN, N. Y.

During the current week the Majestic has been dark. Being located in the central shopping district, the management thought it advisable to close down. However, they will have a gala opening with the Parisian musical comedy, "Two Is Company," the first performance of which was a Christmas matinee, and continuing to New Year's.

Tyler's Shubert is successfully producing "The Birth of a Nation," which will also be played in the next week's attraction. Business continues good, and promises to be throughout the entire run.

Mrs. Patrick Campbell with her complete London company has had a very successful week at the Montauk with Shaw's star Pygmalion. As next week's attraction will be "Rolling Home," the management is confident of continuing the success.

At the Gotham "No Mother to Guide Her" was the special during the current week. Next week the Chinatown Trunk Mystery.

Robert J. Maddigan.

From CLIPPER
Address: New York City
Date JAN 1 - 1916

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "A Pair of Sixes" Jan. 1, 2, "The Birth of a Nation" week of 3.

Orpheum (Arthur Lane, mgr.)—Bill week of Dec. 27: Mrs. Leslie Carter and company, John and Winnie Hennings, Bessie Browning, Al. Herman, Garrison Bros., Joan Vernie, and pictures.

Majestic (3), Empress (2), Princess, Alamo, Colonial, Queen, Plaza, Palace, Carrollton, American, Echo, Bijou, Lamar, Elite, Rex, Capitol, Lyric, Orpheum, Wellington, Imperial, De Luxe, De Soto, Seamon's, Dixieland, Beaver, Elite, Strand, Gem, Liberty, Crystal, Imperial (2), Metropolitan, Dixiana (2), Pastimes (2), Joy, Savoy, Royal, Famous, Columbia and Pan, motion pictures only.

From DRAMATIC MIRROR
Address: New York City
Date JAN 1 -

ONLY TWO WEEKS MORE

From CLIPPER
Address: New York City
Date JAN 1 - 1916

MOVING PICTURE WORLD
New York City
JAN 1 - 1916

BRITISH MOTOR

THE NEWS SCIMITAR

"Birth of a Nation" Will Open at Lyceum Jan. 3

Spectacular Pictures of Civil War and Reconstruction Heroes Week

From CLIPPER
Address: New York City
Date JAN 1 - 1916

The long run of D. W. Griffith's wonder spectacle, "The Birth of a Nation," at the Liberty Theatre, will close with two special farewell performances this afternoon and night. The engagement began the first week in March, 1915, and lasted until January, 1916, making a total of forty-five consecutive weeks played on Broadway with an average of fourteen performances a week, and in addition to this there was an augmented run of fourteen weeks at Brighton Beach, which gives New York a total of fifty-nine weeks with a total of 802 consecutive performances. This is considerably over 100 more continuous presentations of this production than was ever given by any attraction in the history of the American stage. The record it has passed stood for twenty-three years and was held by "A Trip to Chinatown."

Jan 2 Park

DECATUR REVIEW

"THE BIRTH OF A NATION"

Coming to the Empress.

The Birth of a Nation", bringing forward David W. Griffith's wonderful new art of pictorialized musical spectacle will be the attraction at the Empress theatre for one week only beginning Monday night, January 10, with daily matinees thereafter.

The first half of this great picture exhibits the salient events of the Civil War, which came to a close at Appomattox fifty years ago, Lincoln's call for volunteers, Sherman's March to the Sea, the Battle of Petersburg, Lee's Surrender to Grant and the awful tragedy at Ford's Theatre. In the second half the South's "second uprising," this time against the carpetbagger regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel", Ben Cameron, with a Northerner, Elsie Stoneman, and that of the Unionist, Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintains two threads of contiguous love-interest throughout the story. The fun and frolic of plantation days as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18,000 people and 3,000 horses. There are 3,000 scenes in this great spectacle and in most instances to produce. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty, however the six-reel score, thematically treated, made the "overture presentment" of long ago seem mere pretense. Among the players featured in the large cast are Henry B. Walthall, Miss Marsh, Lillian Gish, Miriam Cooper, Spottiswoode Aitken, Josephine Crowell, Ralph Lewis and Mae Allen.

The sale of seats will open Thursday morning for mail orders exclusively and will receive careful attention. There are two performances daily at 2:15 and 8:15 and the entertainment lasts three hours.

DECATUR DAILY HERALD

"THE BIRTH OF A NATION" COMING TO THE EMPRESS

Never in the history of the theater has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement of one week only at the Empress theater Monday night, January 10, with daily matinees thereafter. In New York, Boston, Chicago, Philadelphia, Pittsburgh, St. Louis and Kansas City the record made by this spectacle has been nothing short of phenomenal. Nearly five million people have enjoyed its wonders. Never in the history of the theater have so many people flocked to see an entertainment. Twice every day the theaters have been filled wherever it has been presented. Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others make up a roster as large as that of a large musical comedy company. It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness such a production. "Ben Hur" and "Blue Bird" were supposed to be the high-water marks of stage spectacles. They sink into insignificance besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 100,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars. The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Freitchie" seem tame after seeing such splendors. In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both young and old. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern historionism in its newest guise untrammelled by the limitations of the theatre. Never did those who participated in the actual scenes ever see what can be witnessed today in the comfort of the theater seat for those who lived then never had such a comprehensive outlook.

The sale of seats will open at the box-office of the Empress Thursday morning. In the meantime mail orders accompanied by remittances will receive careful attention. There are matinees daily at 2:15. The night performances begin at 8:15 and the entertainment lasts three hours.

Sunday, January 2, 1916. Decatur Daily Herald

BIG TASK IN FILMING "BIRTH OF A NATION"

Battle Scenes and Rides of Ku Klux Klan Required Much Extra Work.

David W. Griffith, producer of "The Birth of a Nation," resorted to the telephone to handle his armies numbering 18,000 men in the Battle of Petersburg, one of the biggest scenes in the production. The usual megaphone method of handling motion picture actors was out of question and telephone wires were not in use at the time of the Battle of Petersburg so Griffith put the wires under ground.

The handling of this army over an area of 12 square miles in order to put it before the cameras was no little job.

"Camera two!" was the sharp command from "General" Griffith, standing on the platform of a tower 40 feet high. The telephone operator of the small exchange at his side slipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

Everything Like Clockwork.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to 16 division assistants and the Battle of Petersburg was in full swing. Eighteen thousand men were battling over 12 square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork without a hitch.

Another interesting scene is the rides of the Ku Klux Klan. These runs were supposed to be made over many miles of typical Southern sandy roads. County authorities marked off an area of ten square miles for the use of the horsemen. Along all of the roads within this area the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. Many tons of sand and gravel were spread over the macadam by gangs of his workmen. Landscape engineering changed the look of the landscape so that the camera looked out on rounded hills, piney woods and deep gullies such as are seen in the Piedmont section of the Carolinas. The race of the North Carolina clansmen to rescue their South Carolina brethren took place on the appointed day without an accident or a hitch.

BATTLE OF PETERSBURG



SCENE FROM "THE BIRTH OF A NATION"

Jan 2

NEW YORK HERALD

STATISTICAL REPORT OF "BIRTH OF A NATION"

AT the Liberty Theatre this afternoon and to-night "The Birth of a Nation" will end an engagement of forty-five weeks, an achievement for a photo play never equalled.

D. W. Griffith's historical pageant had its first presentation at the Liberty on March 3, 1915. It was placed on public view on the following night. The number of consecutive performances exceeded 6[illegible]. In the summer there was a supplementary engagement at Brighton Beach for four teen weeks, with 101 performances. In addition there have been eighty-four performances in theatres in Brooklyn and the Bronx, making a total of 80[illegible] in New York city. In round numbers, 6[illegible] persons saw the film at the Liberty Theatre, 180,000 at the seashore and 6[illegible] in the other districts, making a total of 6[illegible], or approximately one in every seven residents of the city. If an average price of seventy-five cents each. The re[illegible] ceipts were about $[illegible].

Simultaneously with the run here in [illegible] contracts had been exhibitions in Chicago [illegible] in Los Angeles, [illegible] 100 in Philadelphia, Pa., [illegible] in San Francisco, Cal., 100 in Pittsburgh, Pa., 100 in Boston, Mass., 100 in St. Louis, Mo., and 100 in Chicago, Ill. [illegible] 100 performances were given in Toronto, Can., and 100 in Montreal, Can. [illegible] Australia and South Africa [illegible] Canada, Australia and South Africa [illegible] Canada, Australia and South Africa [illegible] Canada,

Jan 7

THE WORLD: S

The "Birth of a Nation" Makes a Great Record.

THE closing of "The Birth of a Nation" at the Liberty Theatre to-day recalls the discussion before and shortly after the run opened on March 3, as to whether many people in New York would pay a $2 scale of prices to see one long motion picture as a complete evening's entertainment. Originating the $2 movie policy, D. W. Griffith's spectacle has demonstrated its popularity and financial success, when well done. This is shown by the following statistics, obtained from the producers.

The engagement at the Liberty continued forty-five consecutive weeks.

The total number of performances there was 620. During the summer months there was a supplementary exhibition at Brighton Beach, which is part of the metropolitan theatrical district. This engagement was for fourteen weeks, with 182 performances, making a total of 802 consecutive performances in Greater New York. In addition to this there have been eighty-four exhibitions of the picture in theatres in Brooklyn and the Bronx. These, however, are not counted in the consecutive run.

In round numbers 616,000 people saw the picture at the Liberty Theatre; 196,000 witnessed it during the run at the seashore and approximately 60,000 people have attended exhibitions in the outlying theatres of Greater New York, making the total attendance to date 872,000.

Computing this with the census reports for New York City, it will be seen that approximately one in every seven residents has attended the local presentations, paying over $600,000 for the entertainment.

At the same time the picture has been shown in one-night or one-week stands, touring the country. To date, it is conservatively estimated that nearly 5,000,000 people have seen the picture. It is also passing through a London run which totals nearly twenty weeks. Additional films are being made for Australia and South America, while two others are being shown in Canada. As soon as the conditions warrant in Europe, additional films will be sent to Russia, France, Germany, Spain and Italy.

THE SUN, SUNDAY, JANUARY 2, 1916.

THE RECORD FILM PLAY RUN

With the passing of D. W. Griffith's spectacular production "The Birth of a Nation" from Broadway is ended the most phenomenal run ever made by any moving picture in the history of the New York stage.

This new form of entertainment was introduced to New York at a special performance on March 2, 1915, at the Liberty Theatre. The public performance followed the next evening. The new offering found immediate favor.

The run at the Liberty Theatre continued forty-five weeks without a break. The total number of consecutive performances there was 620. During the summer months there was a supplementary engagement at Brighton Beach, which is part of the metropolitan theatrical district. This engagement was for fourteen weeks with 182 performances, making a total of 802 consecutive performances in New York. In addition to this there have been eighty-four performances of the spectacle in theatres in Brooklyn and The Bronx. These, however, are not counted in the consecutive run.

In round numbers 616,000 people saw the production at the Liberty Theatre, 196,000 witnessed it during the run at the seashore and approximately 60,000 people have attended performances of it in the outlying theatres of Greater New York, making the total attendance to date for this city 872,000. By computing this with the census reports for New York city it will be seen that approximately one in every seven residents of the city has attended the local presentations. The uniform scale of prices for the run was from 25 cents to $2 at nights and 25 cents to $1 at the matinees. The average was about 75 cents a head. It will be seen by this that New York paid over $600,000 for this one form of entertainment. This is a record never reached by any other attraction in the city. The record of "The Birth of a Nation" is the more remarkable when it is known that simultaneous with the New York run engagements were also under way in other important points of the country. It ran for 300 performances in Boston, the record there; 280 performances in Los Angeles, Cal., the local record; 150 times in San Francisco, 200 times in Philadelphia, over 100 times in Pittsburg, a local record; 160 times in St. Louis, a local record, and has turned 428 consecutive performances in Chicago, which is second to the longest run ever known there and which it will likely surpass before the end of the Windy City engagement. At the same time other companies have been touring the country. To date it is conservatively estimated that nearly 5,000,000 people have seen the great production in America. It is also passing through a London run, which totals nearly twenty weeks. Additional companies are being formed for Australia and South America, while two others are touring Canada at present. As soon as the conditions warrant in Europe additional companies will be sent on tour in Russia, France, Germany, Spain and Italy.

"Birth of a Nation" Stops.

With the passing of "The Birth of a Nation" from the Liberty Theatre there is ended the most phenomenal run ever made by any attraction in the history of the New York stage. This latest form of dramatic expression was introduced to New York on March 2, 1915. The offering leaped into immediate favor, and the run continued forty-five weeks without a break. The total number of consecutive performances at the Liberty was 620. During the Summer months there was a supplementary engagement at Brighton Beach, thus making a grand total of 802 performances in New York.

Also there have been eighty-four performances in Brooklyn and the Bronx, New York alone paid more than $600,000 for this entertainment.

THE ARGUS:

"Birth of a Nation" at Proctor's Grand

To-morrow evening that wonderfully popular spectacle, "The Birth of a Nation," will commence a week's engagement at Proctor's Grand theatre. After the opening there will be matinees daily.

The production to be seen here will duplicate the one now at the Liberty theatre, New York city. An orchestra of 30 will be a feature of the performances.

The Griffith pictorial drama has proved one of the most widely discussed theatrical offerings. It is now being played in most of the large cities where it is establishing record breaking runs. Its popularity as expressed in patronage has reached the most amazing figures.

"The Birth of Nation," is a pictorial story of the most momentous years in the history of the United States. It is not a revelation of the future, but a recrudescence of the past.

It is educational and at the same time interesting and entertaining. Mr. Griffith used 150 years of American history as his subject; 18,000 people as his actors; 3,000 riders and horses as his cavalry. In the 5,000 scenes shown there are upwards of 200,000 historical details. The locale is the South before and after the Civil war.

Nature made the backgrounds and army men directed the thrilling battles. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy; the peace at Appomattox and the South Carolina legislature of 1870, are facsimiles of the originals. Altogether it is the first time in art-production that history in the large has been presened in living pictures. To do this many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions. Now grave, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's rhapsodies; and bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku-Klux clan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the Master's hall,"—it fits the changing scenes of the story like a flowing beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak.

Among the principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as a mulatto lieutenant-governor of South Carolina; Walter Long as the renegade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McElroy and Elmer Clifton as the post orgies; Tate and Mrs. Elmer Clifton and Hooker Harris as the young soldiers; Jennie Lee as Aunt Jemima Cromwell as Dr. and Mrs. Cameron.

NEW YORK PRESS.

"BIRTH OF NATION" SHATTERS RECORDS

Spectacle Totaled 802 Presentations in New York to Receipts of Over $600,000.

When the final presentation of "The Birth of a Nation" is given in the Liberty Theatre to-night, this spectacle will have achieved the record of 802 showings in New York city to receipts of over $600,000, the greatest record in the history of the local stage.

The spectacle was introduced to New York at a special presentation on March 2, in the Liberty Theatre, while the first public performance followed the next evening. The new offering leaped into immediate favor and started in upon a career that was destined to set all records at naught.

The venture was a complete departure from all traditions of the metropolitan stage. When it was announced that an elaborate scheme of photographic spectacle and operatic embellishment was to be produced at the standard scale of prices for the best theatrical entertainment on our stage, the prediction was freely made that it would not last a fortnight, but here in concrete form is exactly what it has done.

Ran Forty-five Weeks.

The run in the Liberty has continued for forty-five weeks without a break with the total number of 620 consecutive showings. During the summer months there was a supplementary engagement in Brighton Beach, which is part of the metropolitan theatrical district. This engagement was for fourteen weeks, with 182 showings, making a total of 802 consecutive presentations in New York. In addition to this there have been eighty-four showings of the spectacle in theatres in Brooklyn and The Bronx, but these are not counted in the consecutive run.

In round numbers 616,000 people saw the spectacle in the Liberty Theatre; 196,000 witnessed it during the run at the seashore, and approximately 60,000 people have attended presentations of it in the outlying theatres of Greater New York, making the total attendance to date for this city 872,000. By computing this with the census reports for New York city, it will be seen that approximately one in every seven residents of the city has attended the local presentations.

The uniform scale of prices for the run was from 25 cents to $2 at nights and 25 cents to $1 at the matinees. The average was about 75 cents a head, and it will be seen by this that New York paid over $600,000 for this one form of entertainment. This is a record never reached by any other attraction in the same space of time in any city in the world.

Shows in Many Cities.

Are one conversant with New York theatricals is aware that the best theatres depend to an appreciable extent upon transient trade. The record of "The Birth of a Nation" is the more remarkable when it is known that simultaneous with the New York run engagements were also under way in other important cities of the country. The engagements ran for 300 performances in Boston, the record there; 280 performances in Los Angeles, Cal., the local record; 150 times in San Francisco, 200 times in Philadelphia, over 100 times in Pittsburg, a local record; 160 times in St. Louis, a local record, and has turned 428 consecutive performances in Chicago, which is second to the longest run ever known there and which it will likely surpass before the end of the Windy City engagement. At the same time other companies have been touring the country. To date it is conservatively estimated that nearly 5,000,000 people have seen the great production in America. It is also passing through a London run, which totals nearly twenty weeks. Additional companies are being formed for Australia and South America, while two others are touring Canada at present. As soon as the conditions warrant in Europe additional companies will be sent on tour in Russia, France, Germany, Spain and Italy.

Scene From "The Birth of a Nation"

THOSE who have read "The Clansman," on which D. W. Griffith founded his famous picture spectacle, "The Birth of a Nation," which comes to the Grand for a week beginning Monday night, will remember the vivid story of the Ku Klux Klan. This organization forms one of the interesting points in the production and is produced with great attention to historical detail. Henry Walthall is to be seen as the leader.



Tonight at English's

The last performance of D. W. Griffith's magnificent spectacle, "The Birth of a Nation," will take place at English's Opera House tonight. The engagement of three weeks in this city has proved immeasurably successful, and this is the more notable, coming as it did in the height of the holiday season.

It is estimated that Mr. Griffith took more than 18,000 separate scenes for the original makeup of his great offering, of which 5,000 are now shown.

There was written for this production an operatic score. Wagnerian in its scope and interpreted by a symphony orchestra of thirty-piece musicians. While it is the universal verdict that the great spectacle is well worth the $2 charged for the seats, it should be remembered that [illegible] prices to suit all purses. "The Birth of a Nation" will be [illegible] Springfield and Fort Wayne.

"Birth of a Nation" Film Is Defended Against Samuel Carson's Criticism



THE SELMA TIMES

Veterans and "Daughters" Over Whole County Give Praise to Great Griffith Spectacle of "Birth of Nation;" Resolutions Passed



...tchers of the Confederacy throughout the South have been most enthusiastic in their praise of "The Birth of a Nation," the film spectacle which comes to the Academy of Music for a three days engagement beginning Monday night. Writers of history touching upon the activities of the carpetbaggers and the rise of the Ku Klux Klan have united in declaring the picture to be a true picture of the conditions of reconstruction days and accurate in its portrayal of the characters who lived during that period. It has been before the public for the past four years and

the followers of the Stars and Bars endured at the close of the war, that a nation might be born.

At the annual convention of the Georgia Division U. D. C. held recently at Thomasville, Ga., Mrs. E. Lovejoy Bryant, famed, the state president had this to say concerning the film drama of a Nation" in her annual report:

"It is a tragedy portrayal of the events of those days but it is not a sacrilegious note to affront the hearts of our people with the laughter of that period before an enthralled world. The world must know the truth of what took place in the Ku Klux Klan. Operations of the Klansmen is of the same nature as the Knights of the Golden Circle, the Minute Men and the Vigilantes of the Revolutionary days. It has been before the public for the past four years and

[illegible] the statesmen [illegible] and in all their places of power, could not reach the audiences that the presentation of "The Clansman" has instructed and moved to tears and laughter, but when considering universal love of the North and South in that time [illegible] for it [illegible].

A similar tribute was paid the United Daughters when the Confederacy which is pleased to have assisted in the production of the film drama. Mrs. Frank Kelly, president of Selma Chapter, U. D. C., wrote the following letter to the Dallas Morning News:

"The birth of a Nation's moulded on the Ku Klux Klan. What this organization did in the dark days of reconstruction was necessary for the protection of the women and children of the South. Their work was done in secret and at night, and only those men could have accomplished it. There is much that makes the blood ache; much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

albany (NY) Knickerbocker Press

JANUARY 2, 1916.

ONE OF THE CHARACTERS AND SCENE IN "THE BIRTH OF A NATION" AT GRAND



Mae Marsh, as Flora Cameron

BIG FILM SHOW AT PROCTOR'S GRAND

"The Birth of a Nation" Opens Tomorrow Night for Run of Entire Week.

REMARKABLE SPECTACLE

Production Covers 150 Years of History and Pictorializes Many Great Events.

Commencing tomorrow evening, for an engagement of one week, Proctor's Grand theatre will have for an attraction D. W. Griffith's remarkable spectacle "The Birth of a Nation," presented exactly as it is now being shown at the Liberty theatre, New York city, including a symphony orchestra of thirty. After tomorrow there will be matinees daily.

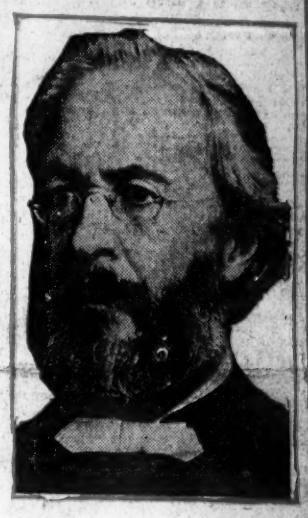
Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Though suggested by Thomas Dixon's southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of the reconstruction period. Lincoln, Lee and Grant; the early glories of the confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of President Lincoln in Ford's theatre, and the succeeding orgy of hate and oppression of the south—these personages and incidents pass rapidly before the enthralled spectator and lead up to the wonderful climaxes of part II, which is devoted to what has been styled "the second struggle between the north and the south," a struggle caused by the attempt to impose carpet-bagger rule upon the conquered states. The wild adventures and achievements of the Ku-Klux-Klan dominate the final scenes which end in a happy consummation of a double romance of southern and northern sweethearts.

Some idea of the magnitude of this spectacle may be gained from the statement that in making it Mr. Griffith made use of 18,000 actors and 3,000 horses. In the 3,000 scenes shown there are 300,000 accurate historic details. The battle scenes showing the struggle between the north and the south are said to be the most thrilling and convincing reproductions of warfare ever presented. And no less interesting is the score of classical, popular and original music which Mr. Griffith arranged with the assistance of the foremost musicians and the action of the principal scenes.

No theatrical offering has ever approached in popularity that of "The Birth of a Nation." In New York, Boston, Philadelphia, Chicago and other large cities, it has made new records for theatrical success, and in smaller cities and towns throughout the United States

THE DECATUR HERALD

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

It is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The national board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which Mr. Griffith has shown with the events of the reconstruction period along with the devoted scrupulosity shown in his use of the other leading events which the play covers renders the production one of supreme educational value to those who were either young children still or even unborn in the stirring years of 1865 to 1870. A boy can learn more from his eyes and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such supreme skill than by weeks and months of study in the classroom.

This drama is a living illustration of the possibilities of motion pictures as an instrument of instruction in the mass.

The criticism that it exhibits the negro in an unfavorable light and that it is calculated to engender racial animosity is only met by the counter fact that it represents the negro just as he is found at all, but as he was the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It shrouds with the cause of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked inhumanness of war with theatrical drapery.

There are also scenes of unspeakable dignity and beauty done by a master artist's hand—the signing by the commissioners of the proclamation for submission which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The master emotion to which Mr. Griffith is best manifested in the way the great audience received the scene of a heartbroken southern mother pleading with the for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the crowding block that sat on the theater. What might not any country have to expect had the training of remembering the hour left in the great heart—the one man who remained within the call the reasoning of the contemporary experience, breadth and sympathy of Abraham Lincoln!

The birth of a nation has indeed

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.



EXAMINER
Chicago, Ill.
JAN 2 - 1916

CHILDREN

IN SPITE of the fact that the city has refused to allow children to see the D. W. Griffith spectacle, "The Birth of a Nation," at the Colonial Theater, many tricks have been resorted to by young persons to get into the house. In many cases the minors have been aided by their parents.

One of the cases is of especial interest. A resident of Des Moines came to Chicago with his wife and daughter. A Chicago relative invited them to attend the Colonial Theater and sent a messenger to buy five matinee seats. At the door of the theater detectives engaged by the management to prevent any one under twenty-one from getting into the house stopped the party because the daughter was but sixteen years old. The Des Moines man was furious. The host got his money back.

That evening one of the detectives spied a young woman with a baby face. Her hair was done high on her head and her skirt was extremely long—too long for this season, the detective thought. He stopped her, and when he saw her face closely he recognized her as the girl of the afternoon. She was barred again.

Many boys have tried to disguise themselves to get past the ticket taker. One boy whose idea of disguise was that made more or less popular by Charlie Chaplin created somewhat of a sensation when he was put out of the foyer.

Great Scene In "The Birth of a Nation" At the Grand



GETTYSBURG AS DONE BY DIRECTOR GRIFFITH IN "THE BIRTH OF A NATION."

"BIRTH OF A NATION" IS YEAR'S SENSATION

Biggest Theatrical Spectacle Ever Presented Comes to the Grand for Week's Stay.

Never in the history of the theatre has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement of one week only at the Grand opera house Monday night, Jan. 3, with daily matinees thereafter. In New York, Boston, Chicago, Philadelphia, Pittsburgh, St. Louis and Kansas City the record made by this spectacle has been nothing short of phenomenal.

Five million people have enjoyed its wonders. Never in the history of the theatre have so many people flocked to see an entertainment.

Twice every day the theatres have been filled to overflowing wherever it has been presented. Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others make up a roster as large as that of a large musical comedy company. It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness such a production.

"Ben Hur" and "The Blue Bird" were supposed to be the high-water marks of stage spectacles. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 people, 3,000 riders and 100,000 details—the result of the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing such splendors. In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both young and old. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its newest guise untrammeled by the limitations of the theatre. Never did those who participated in the actual scenes ever see what can be witnessed today in the comfort of a theatre seat, for those who lived then never had such a comprehensive outlook.

The sale of seats is now on at the box office of the Grand. Mail orders accompanied by remittances will receive careful attention. There are matinees daily at 2:15 p. m. The night performances begin at 8:15, and the entertainment lasts three hours.

Griffith Built Bigger Than He Realized

When David W. Griffith completed "The Birth of a Nation" he probably did not realize that he had on his hands a spectacle that would limit his scope of presentation. He saw only his dream of the master photo-drama come true. Up to that moment, the offering of it to the public had not bothered him. But after he had shown his brain babe to the national board of censorship, and it had not been found wanting in any respect, and after he had presented it in private at the white house, he began to study out how to best show it to the public. "The Birth of a Nation" was not an ordinary picture that could be shown to advantage in any sort of house. It required music a symphony orchestra, thirteen deuced. It required great stage and a big stage was necessary. It was a two-dollar spectacle and Griffith, the artist, decided that the people must have two dollars worth, even those who sat in other parts of the house where the price ranged down to a quarter, the spectators must realize that they were seeing the greatest film spectacle ever produced. That is why Griffith worked so hard on the presentation as well as the production.

THE COMMERCIAL APPEAL, MEMPHIS,

"THE BIRTH OF A NATION."

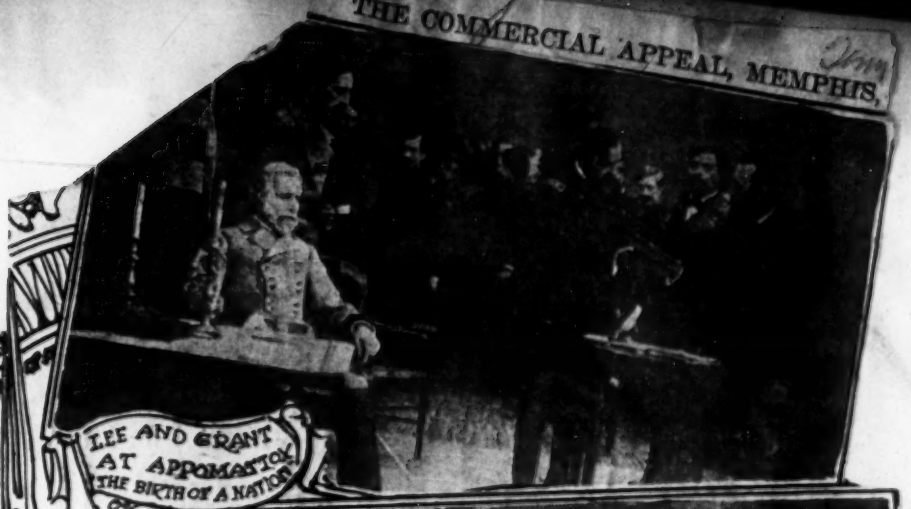
Fresh from its triumphs in the south, where, in cities like Norfolk and Richmond, Va., Atlanta, Ga., and Dallas, Houston and San Antonio, Tex., it has been repeating its own sensational record in the north, "The Birth of a Nation" will make its Memphis debut at the Lyceum Theater tomorrow night. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox, the assassination of the federal president; the harsh radical policy to the stricken south, the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania—two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. D. W. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's Theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are exact facsimiles of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 1,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the moods music for the leading characters. Five years, now and the symphonic the most elaborate of any heard in the country, has been arranged by Joseph Carl Breil, the composer of the score.







THE DECATUR HERALD

Riches and Fame First, Then She'll Get Married



Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, retaining fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive enough and hasn't a chance at the sweets of life? But nearly preparations for anybody the gods have favored with beauty and talents, eternity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics or a writer on "The Persistence Recognition Manifested and Characterized by" but even a suffragette; but a very lovable young person in the name of Miss Marsh, list of previous screen parts—the girl who figures so startling in "The Birth of a Nation," coming for her life through the underwater and plunging off the cliff to escape her pursuer!

The Road to Love Affairs.

"I'm an extra this week, the big scene, the golden haired, the school girl, the flower girl, the princess. Oh, all those lovely things into the hands of the photo fairies who put the film of me in the moving picture machine. The girl who has no time for love affairs, no chance to make love, no time to be engaged, married or even to quarrel. No happy home, no children."

In that time of passing of personality and the grind is one of the heavy days of the opening year. We have met in the hill where if they are not in the end of the year, the end of the year, the end of the year,

TRIBUNE
Chicago, Ill.
JAN 2 - 1916

ed:

VACHEL LINDSAY'S ANALYSI

Mae Tinee Finds the Poet of "The Congo" Something of a Dreamer as Regards the Cinematographic Art. She would Apply the Test of Practicability to Mr. Lindsay's Theories; but Sees with Him Visions of a Higher Purpose for the Movies.

By Mae Tinee.

AND now from out the mob of frenzied motion picture devouts, speculators, writers, producers, actors, publicity fakers, advances a stately and imposing figure, crowned with a halo of purpose, bearing the scepter of promise and with the light of prophecy in his eyes—Vachel Lindsay, the poet! The creed he would give to those involved in the great new industry is incorporated in an inspiring book just off the press which he has called "The Art of the Moving Picture." (Macmillan Co.)

From the window of his study, which his works make one believe must be set upon a hill, his mental eyes have beheld many things that the ordinary layman—his vision and sense of proportion being distorted by the crowd in which he moves—has not dreamed could exist, and he comes forth fortified by thought and observation and something greater and deeper than both of these, and heralds while he pleads for a new era of pictures where the producer will not work with one eye on the money till, but will expand his soul with learning and later incorporate what he has learned in the pictures which he shall direct.

The world, Mr. Lindsay believes, is speed-mad, sensation-weary, nerve-plotted, worldiness-sickened.

It would have instead, Action, Splendor, Sculpture-in-Motion, Painting-in-Motion, Architecture-in-Motion, and Music, marching, whimsical, human, and thoughtful. Though his book is not a novel it has a heroine and heroes. Miss Mo—— Sweet and Henry B. Will tell. They but illustrate in his mind, it seems, the possibilities of great work in pictures.

This concerning with Mr. Lindsay is his thought that the average producer's idea of an action picture is a combination of melodrama, St. Vitus dance, and a lot of individuals who don't know where they're going, but are, undeniably, on their way, and agreeing with him that the gods are not necessarily always on the side of those who throw fits, I find it hard to believe that a moving picture majority—and you will admit there is such a majority—which gleefully supports Charley Chaplin would burst its heart with enthusiasm over an action picture recommended by Mr. Lindsay, produced only after long and careful study of "noble bronzes" photographs of men, horses, etc., in action, and sculptured glories.

Say what you will, we're essentially a hoyden public, and en masse we prefer to deal with surfaces—at least so far as pictures go. The tired business man, the domesticity wearied woman, the rollicking schoolboy do not go to the moving picture theater around the corner for instruction. They go for recreation. They don't want to think. I quote the rule. It has, of course, its exceptions who would rather eat bichloride tablets than sit through a Chaplin film.

• •

Calls for "Supreme" Director.

From the action picture Mr. Lindsay turns his gaze and brilliant attention to what he designates as the intimate photoplay. He associates this in a later chapter with painting invention, and he would that all producers of such pictures would first force them to splotch from each persons as Nikolas Klein and Jean Charles Cazin, for the intimate photo, he holds, "is the world's new medium for producing not the great passions such as black hate, consecrating love, red defending patriotism, but rather the half-tones of gently restrained moods of human creatures. It also gives us our idiosyncrasies. It is gossip in extremis."

All of which is beautiful. But—where are the producers, who, with such a picture before them to produce, would first haunt the institutes and feast their eyes and souls on the pictures recommended? Alas, thinks this humble scribe, if this dream of Mr. Lindsay's comes true a new tribe of producers will have to burst forth from the gray mists of oblivion—supercreatures, combining authority, mechanism, and the divine spark—from which such a glow could be started that it would illumine the minds and bodies of the actors as well.

David Wark Griffith is Mr. Lindsay's ideal—and a man surely to reckon with—but one age is no more likely to produce myriad David Wark Griffiths than Abraham Lincolns, Thomas Edisons, Florence Nightingales, or Booker T. Washingtons. Griffith is a bright and shining example—but he stands alone—the general of producers, and he can only produce so many pictures—and the market shrieks for films! Who, we ask humbly, will supply the demand while directors go to school—and feast their souls with learning

Along this line, it seems to me that the Lindsay idea that the universities maintain educational departments for prospective producers is a good one. It is the only answer. Not until the production of pictures is recognized as a profession can the author's plan be worked out. Your average director is a man who has been an actor, knows the various exits, and abounds in language. He is a whip cracker. That is to say, he possesses enough showmanship to persuade his people to do exactly as he tells them—and do it fast. He has a certain idea of values and specialties. He has a charlatan knowledge of effects, which, bolstered enough often by pretentiousness, still hold the eye and compel the admiration through their sheer daring.

The "Optodrama Photoplay."

"The Avenging Conscience," a different production Mr. Lindsay speaks of as an outstanding photoplay he has always in his mind when he thinks of the movies. His appreciation of Griffith is in the final "punch" at the end. In his discovery of the "punch" I disagree with him. To me it is highest. It could not a human mind have evolved an [illegible] the strength of the portrayal [illegible] through the picture and was most plainly [illegible]



VACHEL LINDSAY

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YSIS OF THE MOVIES.

"The Lindsay Idea That the Universities Maintain Educational Departments for Prospective Producers Is a Good One. Not Until the Production of Pictures Is Recognized as a Profession Can the Author's Plan Be Worked Out."

and to be expected thing that it would come. In real life nothing but a violently tragic end could have come of such a series of happenings. Why then omit it from the picture? Not pleasant, of course—but there is much in art that is not pleasant. The high lights must have contrasting shadows.

What he calls the splendor pictures Mr. Lindsay divides into several classes—those having to do with fairy splendor, crowd splendor, patriotic splendor, and religious splendor. The fairy splendor pictures he would have more logical. "We are," he says, "concerned with the humblest voodooism at present," and he speaks of that widely circulated film known as moving day, objecting to the trick work which enables a van of furniture to do strange and unnatural things. He would have less furniture, and that more politely inclined. Thoughtful trappings, as it were, which would be sedately logical.

He is probably right as to what should be. We, you and I, would, no doubt, leave the theater better satisfied, our artistic sense more gratified, but what about the youngsters for whom such films are primarily intended? I doubt much whether such changes as Mr. Lindsay suggests would meet with the approval of this element of little gigglers, who should, perhaps, have their artistic sense developed, but who, quite plainly, are not anxious that the good work be carried on outside of the schoolroom.

As to crowd pictures, the writer looks hopefully forward to the day when as "we peer into the Mirror Screen the pouring streets of men will become accord in each other's eyes. In pictures and in fact." I ask, however, wishing information, whether, through all the ages the pouring streets of men have been accord in each other's eyes? What possesses a mob ordinarily? Holy quiet? Elevating purpose? Considerations of the rights of others? Thought? Logic? I think not. Crowds are always erratic, hysterical, cruel, intoxicated when congregated for a purpose. As merely moving masses they are thoughtless and stop no man's game. He speaks of "The Birth of a Nation" as crowd picture, dealing with the mob where the Ku Klux Klan "makes down the mad as pandemonium as Niagara pours over the cliff." Personally, I should never think of the Ku Klux Klan as any army of inspired warriors as a crowd. "Carmen" and "Judith of Bethulia" are spoken of as pictures of patriotic splendor that have no equal. There is hardly one having seen these films who will disagree with him. And he pleads "For films of American patriotism to parallel the splendors of these; let us have Whitmanesque scenarios based on moods like that of 'By Blue Ontario's Shore,' 'The Salute au Monde,' and 'The Passage to India.' Then the people's message will reach the people at last."

True. All producers who are familiar with the above mentioned works please speak.

(And there was silence.)

As regards pictures of religious splendor Mr. Lindsay realizes that innumerable quicksands threaten. He urges, however—and is right in the urging—that creeds be forgotten and the public educated to accept the beautiful in cathedrals, pageants, etc., without thought of the particular religion or religions of which they are indicative.

Music in the picture playhouses! It is a subject on which the writer apparently feels strongly. He would with a determined hand banish all music. Regarding this it seems that he is rather too radical. True, plenty of the so-called music could be choked and buried to the everlasting joy of those compelled to listen to it. The fact remains, however, that good music, intelligently played, does enhance a film in the minds of the majority.

Mr. Lindsay could entertain and, let us hope, instruct intelligent conversation on the part of the audience. Well and good, if such a committee were to be had, but in most republican halls of long street-car picture playhouses, I should be afraid that would not be the case. Good conversation is one of those things you like about the intelligent people you meet. The intelligent observers are usually as silent as the tomb, reserving their salient comments for such time when they shall be outside the theater.

The various other subjects discussed in this book, such as a censorship by the people, progress and endowment, architects as crusaders, etc., are well worthy your reading and your thought. There is no doubt but that the writer speaks from a vast knowledge, and his views, while perhaps too far advanced to be harnessed and driven in the present age, are crystal clear and clarion sounding. He ends with this impassioned appeal:

"Scenario writers, producers, photoplay actors, endowers of exquisite films, sects using special motion pictures for a predetermined end, all you who are taking the work as a special trust, I bid you godspeed. Let us resolve that, whatever America's tomorrow may be, she shall have a day that is beautiful and not crass; spiritual, not material. Let us resolve that she shall dream dreams deeper than the sea and higher than the clouds of heaven, and that she shall come forth crowned and transfigured with her statesmen and wizards and saints and sages about her, with magic behind her and miracle before her.

"Pray that you be delivered from the temptation to cynicism and the timidities of orthodoxy. Pray that the workers in this, your glorious new art, be delivered from the mere lust of the flesh and pride of life. Let your spirits and flame your burning bushes.

"It [illegible] this new workers of men, not the fans of the whole earth [illegible]. In after centuries to begin [illegible] will be looked upon [illegible] come, this new weapon of man, and by him and a study of the steps we gain [illegible] it will go on and on in the ascent of man."

Jan 3

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President Abraham Lincoln signing the Declaration of War against the Southern States as shown in the historical spectacle "The Birth of a Nation," at Proctor's Grand all this week.

Jamestown Exposition Jan 3

Albany (N.Y.)

THE ARGUS: MONDAY MORNING, JANUARY 3, 1916.



Still of the Ku Klux Klan scene in "The Birth of a Nation," at Proctor's Grand this week.

Memphis, Monday, Mo

Jan 3

Amusements

With the biggest advance sale to credit of any attraction that has appeared in Memphis theaters in years, D. W. Griffith's spectacle of the Civil War and reconstruction days, "The Birth of a Nation," opens a week's engagement at the Lyceum tonight. There will be daily matinees starting tomorrow.

"The Birth of a Nation" covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past, Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background; 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative.

One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eye witness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

Memphis Jan 3

THE NEWS SCIMITAR.

Lyceum.

After working a good part of yesterday and all of today, mechanical, electrical and optical experts have succeeded in getting everything in readiness for flashing before the eyes of Memphis playgoers for the first time Monday night, D. W. Griffith's long-heralded spectacle, "The Birth of a Nation." The advance sale indicates that the Lyceum theater will be crowded, not only the first night, but during the entire week. There will be matinees daily, starting Tuesday. Nothing like this wonderful attraction has ever been seen upon the local boards. The spectator witnesses the start of the Civil war, after being shown the causes that led up to it. The great generals of the contending sections are pictured playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace, and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose.

Terre Haute Ind

Tribune Jan 3

ATTRACTIONS OFFERED FOR AMUSEMENT OF ALBANIANS

"The Birth of a Nation."

To-night, at Proctor's Grand, the famous Griffith spectacle, "The Birth of a Nation," which has been running to crowded houses in New York city for the past 10 months, opens its local engagement of a week. The first opportunity here to see this historical drama will be the only one, for the demand for its appearance in other cities precludes any possibility of its being seen here again this season. The success of this remarkable pictorial representation of our nation's birth reads like a romance. It has been welcomed in every section of the country and crowds, crowded houses have featured its every appearance, and all classes of people have become its patrons and enthusiastic admirers. No theatrical production of the country has given so many consecutive performances or played to so many people in the 10 months' time it has. The Birth of a Nation, in every city where it has appeared, Chicago, Philadelphia, San Francisco, Kansas City, Los Angeles and St. Louis, in particular, it has eclipsed all records as to the attendance, a new record for number of performances given and length of stay in the history of the theatre. It has made more money than any theatrical production ever known, and is now playing its [illegible] season in Chicago, after [illegible] months' run in New York city.

By Miss O'Brien.

"The Birth of a Nation," D. W. Griffith's spectacular photoplay, which is universally conceded to be the biggest thing in the way of a theatrical entertainment of any sort ever presented in this country, comes to the Grand tonight for a week's stay.

After tonight, matinees will be given daily at 2:30.

The picture is in twelve reels and lasts just three hours.

The production brought to Terre Haute is identical with the one now running in Chicago and was brought over from Indianapolis, where it has just played a three weeks' engagement at English's opera house to capacity business.

An orchestra of thirty and a working crew accompanies the production.

From TRIBUNE

Address: Chicago, Ill.

Date

"Birth of a Nation" to Tour the World

"THE BIRTH OF A NATION."

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to—the unique offering at the Lyceum Theater starting tonight. There will be daily matinees, beginning tomorrow.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Henrietta," and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable thing about Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictions and dramatists. At any rate, he replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles, struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

The result of Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and 45 minutes, it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down thru civil war and reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Beigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 3,000 scenes went to the making of the big spectacle.

PROCTOR'S GRAND.

"Birth of a Nation."

At Proctor's Grand tonight the greatest and most popular production ever staged, "The Birth of a Nation," making its initial appearance in this city. The present engagement, which is for one week of two performances daily, will be the only local opportunity this season to see this historical spectacle. At the time of its production in this city it was the talk of the town and the present engagement is proving a big drawing card. The story, which is woven around the Civil war period, is a most interesting one and is handled in a masterful manner. The battle scenes are realistic and the thousands of people and horses used in the production make a most impressive picture. The cast is a large one and contains many well known players. The scenic effects are beautiful and the lighting effects are unusually good. The engagement will be for one week, with matinees daily.

From RECORD HERALD

Address: Chicago, Ill.

Date

Famous Film to Tour World

The people of the world, most of whom are on the eve of seeing their own war-ravaged countries born again in ruins, will have an opportunity to profit from the rebirth of the United States after the civil war.

Two international touring companies will girdle the globe with David W. Griffith's famous film, "The Birth of a Nation," visiting the neutrals and one warring country first, and then playing in the large cities of the European belligerents at the conclusion of the war.

J. J. McCarthy, manager of the Epoch Producing Corporation, has laid plans for the tours. He has ordered George Bowles, manager of the middle western territory, with headquarters at the Colonial Theater, to lead the first Australia when the film closes here Jan. 15. Bowles will remain in Australia this year and then play India, China, Japan and Manila.

Theodore Mitchell leaves this month for London, where he will stay until the entire city has witnessed the production. The London organization will then play the provinces and the larger cities of England, Scotland, Ireland and Wales. Paris will next see the film, and following Paris South Africa.

Operator H. Goldberg and Stage Manager Van Brunt will accompany Bowles, sailing from Vancouver with five prints of the film and a collapsible aluminum booth invented by Goldberg for carrying the projecting machine.

In transit the show will carry $50,000 insurance. Bowles is already planning to set up a miniature theater on ship board and show the film during the nineteen days' crossing.

Plans are being made to show the film in South America while Bowles' and Mitchell's companies are traveling.

EXAMINER

Chicago, Ill.

1915 Banner Year in Local Theaters

BY HARRY J. POWERS.

SCHENECTADY GAZETTE, MONDAY MORNING, JANUARY 3, 1916

THREE FAVORITE "MOVIE" STARS WHO WILL BE SEEN AT PROCTOR'S ALL NEXT WEEK IN "THE BIRTH OF A NATION" THEIR COMBINED SALARIES EXCEED $[illegible],000 ANNUALLY



The three greatest stars featured in [illegible] motion picture production

[illegible] "The Birth of a Nation" are not [illegible] and they are already [illegible] annual incomes of over $100,000 to the aggregate. These girls are Lillian Gish, Mae Marsh and Miriam Cooper. Lillian Gish, the splendid type of blonde, and [illegible] many admirers among the "movie fans," has been seen on the screen now for several years, having started when a mere school girl. Equally as well known is Mae Marsh, who is believed by millions to be Hearts Adrift of motion pictures. Miriam Cooper is the newest member of the trio, but she has come forward steadily since [illegible] has been cast in prominent [illegible] in "The Birth of a Nation" with Elsie Jane Wilson in the [illegible] the great success in the [illegible] production.

JANUARY 9, 191[illegible]

IN THE THEATERS

Terre Haute (Ind) Tribune Jan 3

Reaches Her Highest Art In Great Photo Drama at Grand



LILLIAN GISH.

One of the parts portrayed in "The Birth of a Nation," which opens at the Grand tonight, is said to be the artistic triumph of Lillian Gish's career. All critics of this great spectacle pay highest tribute to her work and the role is said to have been one of the most difficult ever attempted in front of the camera.

TERRE HAUTE JOURNAL

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THE ARGUS: TUESDAY MORNING, JANUARY 4, 1916

GREATEST OF FILMS, "BIRTH OF A NATION"

COMMANDS THE SERIOUS ATTENTION OF LARGE AUDIENCE AT PROCTOR'S GRAND.

Production Equally as Effective as the One in New York—All External Necessaries for Realism Are Complete.

"The Birth of a Nation," the greatest triumph of the film world and the one moving picture that has commanded the serious attention of the people of taste and intelligence, had its first Albany showing at Proctor's Grand theatre last night before a large audience that came with high anticipations of what was in store for it and left the theatre with all of these anticipations realized, after having sat from 8:15 to 11:15, the duration of the picture.

All America knows of "The Birth of a Nation." It is of such quality in achievement and of such dignity of theme that it was bound to command attention. During its 10 months run at the Liberty theatre, New York, its fame had spread from Maine to California, and the name of David W. Griffith, its producer, has been added to the list of men who do memorable things in the theatre. And let it be said at the start that the production at the Grand is equally as effective as was the one in New York. The film, of course, must be a duplicate, but some producers would have argued that for the road a less complete equipment of "back stage" effects would suffice. Not so Griffith. All of the external things that give realism to the picture are here staged with completeness.

Griffith took Thomas Dixon's novel, "The Clansman," for the basis of his drama. In doing it he has avoided all that was simply sensational in the piece and has given the real story of the great Civil war and the tragic aftermath a dignity that lifts the production to an artistic plane. He has succeeded in obtaining the great appeal of the film in the majesty and the reality marvelous of the natural, the truth shown in the staging of the battle scenes or the portrayal of the theme in Appomattox. Remembrance of the theme is softening that treats a fratricidal conflict in such an open manner. The parts of the picture are cast. The parts of the characters are selected to the end of perfect acting and perfect ensemble. The art of the picture is that of the masters. It is drama of the highest type and the lover of good theatre cannot but be thrilled by the beauty of the scenes, the magnificent setting of the battle scenes, and the fine acting of the characters. The cast is large and the work of the principals is of the highest order. Henry Walthall, as the little colonel, the hero of the piece, is a delight. He plays the part with a fine reserve, a repression that is in itself a revelation of the art of the actor. Miss Mae Marsh, as the sweetheart of the little colonel, is a delightful picture of girlhood. Miss Marsh shows at the opening of the film in pictures of happiness and of the life of the old south, and in the later pictures of stress and suffering she is equally effective. Miss Lillian Gish, as the little sister, Miss Elsie Jean, as the daughter of the little colonel, Joseph Henabery as Abraham Lincoln, Donald Crisp as General Sherman, Miss Vera Lewis as Mrs. Cameron, Miss Jennie Lee as Mammy, Miss Mary Alden as Lydia Brown, George Siegmann as Silas Lynch, Miss Elmo Lincoln as Flora Cameron, Walter Long as Gus, Miss Josephine Crowell as Mrs. Stoneman, Miss Jessie Haas as Ruth Brandon, Miss Violet Wilkey as Little Sister, Miss Olga Grey as Margaret Cameron, Miss Miriam Cooper as Elsie Stoneman, Ralph Lewis as Phil Stoneman, Wallace Reid as Jeff, Joseph Stern as Ben Cameron, Robert Harron as Tod Cameron, Spottiswoode Aitken as Dr. Cameron, Raoul Walsh as John Wilkes Booth, Sam de Grasse as Senator Charles Sumner, Tom Wilson as Stoneman, Eugene Pallette as Ben Wade, Howard Gaye as Governor Pennybacker, Mary Wilson as Nancy Cameron, Walter Procter as Wade Cameron, Jack Connolly as Duke Cameron, Maxfield Stanley as Jake, Donald Crisp as General Sherman, Elmer Clifton as Gus, Jennie Lee as Mammy, Mary Alden as Lydia Brown, Josephine Crowell as Mrs. Stoneman, Miriam Cooper as Elsie Stoneman, Ralph Lewis as Phil Stoneman, Wallace Reid as Jeff, Joseph Stern as Ben Cameron, Robert Harron as Tod Cameron, Spottiswoode Aitken as Dr. Cameron, Raoul Walsh as John Wilkes Booth, Sam de Grasse as Senator Charles Sumner, Tom Wilson as Stoneman, Eugene Pallette as Ben Wade, Howard Gaye as Governor Pennybacker, Mary Wilson as Nancy Cameron, Walter Procter as Wade Cameron, Jack Connolly as Duke Cameron, Maxfield Stanley as Jake

Jan 4

DAILY PRESS, NEWPORT NEWS, VIRGINIA.

my Of Music

"BIRTH OF A NATION" HERE FOR THREE DAYS

The next attraction at the Academy of Music will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." The engagement begins on Thursday night, January 6, and is for three nights and two matinees.

This is the great production which is still making a record run of over 600 performances in New York city, where it created the sensation of the season. It is estimated that over two million people have seen the production sonce it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people 3,000 horses and the total cost of the work reached the enormous figure of a half million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of 40 travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.

Seats go on sale at Fergusson's music store this morning for all five performances. Prices, matinees 25c. to $1. At night 25c. to $2.

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m Post

ress Cincinnati. Ohio

JAN 4

Fox is to produce a real "million-dollar" production. Director Brennon is now at Jamaica, where Fox's new studio is under construction. He is working rapidly on the mammoth production, which will require more than six months to complete. Annette Kellermann and William Shay have leading roles in the big film that promises to overshadow "The Birth of a Nation," "Cabiria" or "Quo Vadis."

Morning Telegraph, Jan 4th 1916

CAMPAIGN IN LONDON PLANNED FOR "BIRTH OF A NATION"

Griffith and Assistants Hope to Duplicate Great Success of Film Here — Josephine Victor Leads in Walter Play That Is Coming Soon.

HACKETT READY FOR PLUNGE

Film Program Being Prepared for Actors' Fund Benefit—Mantell Meets Another Reader of Brilliants — Ted Shawn to Appear in Vaudeville.

By GERWOLD WOLF

Detroit Times Mich.

JANUARY 4, 1915.

DETROIT OPERA HOUSE.

With the advent in the Detroit opera house, Monday evening, of D. W. Griffiths great spectacle, "The Birth of a Nation," Detroit received its introduction to $2 movies. And those who remembered the crude productions of ten and even five years ago sat and marveled. Even persistent movie fans, "fed up" on the marvelous modern film plays which are employing most of the great stars of the legitimate stage, gained a new conception of the possibilities of the camera's art. Throughout the three hours consumed by the play the audience applauded the shadows on the screen as if they had been of real flesh and blood, and as the lights flashed up at the conclusion of the last act, following a graphic portrayal of the assassination of President Lincoln, many women were in tears.

"The Birth of a Nation" is more than a film play. It is a pageant of the most stirring days of American history. Statesmen and soldiers long dead pass before the eye. Great armies meet in the shock of battle, and the life and customs of antebellum days in the south, the Civil war, and the reconstruction period are portrayed in a way impossible to the printed page. It is like a view from the window of a railroad train rushing swiftly down the century.

Based on Thomas Dixon's novel, "The Clansman," the picture illuminates the conflict between the old ideal of states rights and the newly-formed consciousness of national unity, brought to a head by the Negro question; the great battles of American conflict, and the trying days of reconstruction, when the men of the south, dominated by black legislators schooled by unscrupulous carpet baggers from the north, evolved the Ku Klux Klan in defense of their Anglo-Saxon birthright.

The destruction of Atlanta, Sherman's march to the sea, Lincoln's assassination, the trenches before Petersburg, the signing of the peace treaty at Appomattox court house, and the sessions of the black legislature in the proud Carolina state house are shown with a convincing fidelity. The battle scenes are vast panoramas embracing stretches of many miles, interspersed by "close ups" which show the terrible hand to hand fighting in the trenches and the ghastly carnage after the battle. No effort is made to glorify war; on the contrary the grim realities of modern war, its dirt, brutality and suffering are pitilessly reflected.

Through these dramatic scenes runs the thread of a love story and the reunion of a northern with a southern family.

Despite the great stage spectacles which have been raised there is nothing in the picture as shown here which could justly offend any color or sentiment. It is accurate as does the truth. And very few are those who do not admit themselves and the ability and dignity of the better class of our colored people in their honest endeavor to attain to that end. There was no hissing during the performance and cheers of patriotism and other demonstrations were frequent.

A review of "The Birth of a Nation" would be incomplete without some reference to the production. The March to the sea and of the Ku Klux Klan in defense of their Anglo-Saxon birthright, are wonderful pieces of acting. Except for a few minor details of costume and home life the picture is historically correct. Especially is this true of the battle scenes. The Birth of a Nation is a production of the highest class and one which is well worth seeing. There was no hissing during the performance and cheers of patriotism and other demonstrations were frequent.

A review of "The Birth of a Nation" would be incomplete without some reference to the production. The March to the sea and of the Ku Klux Klan in defense of their Anglo-Saxon birthright, are wonderful pieces of acting. Except for a few minor details of costume and home life the picture is historically correct. Especially is this true of the battle scenes.

Memphis Scimitar Jan 4

HE NEWS SCIMITAR.

DRAMATIC NEWS

"The Birth of a Nation."

When a great artist creates a great picture, the world lauds the creator; when a great author evolves a great literary masterpiece, the same encomium is tendered him. When one is confronted with a great achievement of human genius, approval wells up in some form or other, and is given vent in either quiet approval or lusty cheers.

It is with both these emotions that a Memphis audience greeted D. W. Griffith's great historical masterpiece, "The Birth of a Nation," which began a weeks' engagement at the Lyceum theater Monday night.

Achievements are keeping apace with the evolution of things, but none ever dreamed until a few brief months ago, that the eye of the cinematograph would some day depict with an unerring truthfulness, the molding of a people through 15 years of flotous conflict, such as this greatest of all films has accomplished.

Beautiful in its portrayal of the glories of nature, appalling in its depiction of war; appealing in its presentation of the heart emotions of a people divided against itself, and little short of marvelous in its mastery of technique, "The Birth of a Nation" does not fall short one iota with the most expectant of audiences. The film possesses a wondrous and subtle power over its audiences.

Human emotion, covering the entire gamut from the great, powerful and psychological political mind of a floundering nation to the merest trifling whim of a petulant girl, is registered in the visualized evolution of "The Birth of a Nation." Columns of printed praise and commendation, as well as censure, cannot detract from a work that is destined to stand alone in the world of filming.

The power of the silent drama was never before illustrated in so forcible a manner as when the large audience at the Lyceum gave vociferous approval, silent assent or the hiss of condemnation to the characters of Griffith's great picture.

One forgot he was sitting in a theater as thousands of men, women and children, horses and guns re-enacted one of the most stirring epochs in American history. Heavy cannon boomed, brave warriors fought their brothers on a gory battlefield, speedy vengeance was wreaked on the deluded and ignorant factor of the populace, hearts were wrung and others were gladdened—in fact, every emotion of which humanity is capable was flashed before the audience in living characters for three short hours.

To attempt a description of the plot of "The Birth of a Nation," to repeat its thousands of scenes and to enumerate its characters, would be to attempt an almost gigantic task. It is only necessary to say that its producers have left nothing to criticise, such as to wish for in presenting "The Birth of a Nation" to an appreciative public.

All the exchanges of the modern photoplay is found in its material in this great drama. It is a masterpiece in the sense of it is drawn its inspiration material and has molded this into a material concrete story, a story the proportions of which stamp modern practice and genius that heretofore have been shamed into the modern drama.

"The Birth of a Nation" is truly portrayed. Nothing like it has ever before been attempted or its equal will probably never be attempted. It is a story of the North and the South, before, during and after the Civil war and during the period of reconstruction. It tells of the Ku Klux Klan, formed for the subjugation of a people, foolish and the theories of a few fanatics, but a people who had been born to rule and who had ruled. It tells of the rise of the Ku Klux Klan, formed for the subjugation of a people, foolish and the theories of a few fanatics, but a people who had been born to rule and who had ruled.

Petersburg Daily Progress Wed,

ING, JANUARY 4, 1916.

A GREAT PICTURE IS THE BIRTH OF A NATION

It is rarely that an audience of men and women become so enthused by a moving picture that it applauds as though it were a blood-curdling melodrama and the audience composed of impressionable and irrepressible small boys. However, it is not to be wondered at that this actually occurred at the exhibition of the justly famous, historical picture-drama, "The Birth of a Nation" at the Academy of Music last night. Aside from the fact that there were many in the audience who had witnessed, or heard described by those who had, actual incidents in various scenes depicted during and after the war between the States—especially the actions around Petersburg—the massive, stupendous scale of the picture is awe-inspiring in itself.

"The Birth of a Nation" is especially enlightening as to the tremendous sacrifices made by the people of the Southland, bringing horrible disaster and such impoverishment from which the South and its people have not yet fully recovered.

There is nothing in the production to foster race prejudice or enmity today; rather it should be a very potential medium for creating a better understanding and a greater harmony between the whites and the Africans and also between the so-called Yankees and the people of the South.

The operations around Petersburg, General Lee's surrender at Appomattox, Charlestown, the assassination of Lincoln at Ford's Opera house, are pictured with historical fidelity. The extensive fields of cotton ripe for the picking, the big plantations with the life, manners and customs of the old-time darkies are portrayed with a vividness no description could approach. The reign of terror that existed in the South during the period of reconstruction and the self-seeking, heartless, greed and unbridled ambition of unprincipled adventurers, that beneath this condition shone with ugly and shark like sensibilities of the most cold, indifferent and phlegmatic creature among men. It is almost incomprehensible how such things could ever have happened in a civilized country.

But the feature that possesses itself pre-eminently as to most interest and excites the greatest comes in the organization and the gathering together of the Ku Klux Klan.

From the city and town and village, from mountain and valley and plain they come, these ghostly figures, hundreds of them, riding like a host, garbed in white robes, as far as the eye can reach, the same [illegible] and steeds, [illegible] this last is the most thrilling.

[illegible]

Jan 4

THE DETROIT JOURNAL

THE STAGE

EDITED BY
RALPH F. HOLMES

"The Birth of a Nation" at the Detroit.

THRILLED almost to exhaustion an enthusiastic audience saw the now celebrated and certainly epoch-making moving picture film, Griffith's "Birth of a Nation," exposed for the first time in this state at the Detroit opera house last night.

The moving picture has here achieved its greatest triumph in a dramatic spectacle that levies upon all the senses, utilizes earth, sky, night, day, fire, sword and exacts tribute from every nerve in the observer's body.

Were we not already familiar with the miracles of incident, movement and color producable on the screen, a view of this three-hour kinetic drama would induce vertigo. As it is, the thrills, thrills, thrills are as much surely as any theatrical producer ever intends to give us without supplying physicians-in-waiting.

We can very well believe that nothing more stunning than this Griffith masterpiece of action will be produced in a decade. For he has exhausted the big pieces, the battle of Gettysburg, and the riding of the ghostly and spectacular Ku Klux Klan, the two most melodramatic chapters in American history.

Doubtless it was for these that he utilized Dixon's otherwise repugnant "Clansman," for certainly one would not naturally seize upon domestic rage troubles for a theme unless for some sufficient reason. The reason is in the spectacle. The Ku Klux Klan riding as arranged under the generalship of this Caesar of the movies, D. W. Griffith, affording singularly melodramatic and effective moving picture scenes.

One can see where the knife of the censor cut. Nothing specifically objectionable remains. But on the whole there is trading upon race prejudice. Still, hatred makes one of the strongest appeals to drama and those who wish to thrill with hate and prejudice on the same level as the hate and prejudice of the object of his emotions can here find indulgence, and indicate it, too, in his base applause.

But the normal person will accept it first as a work of art and second as illustrative of history. One does not dispute the general facts, the abuse of the credulity of the Negro by the carpet-bagger and the shameful treatment of the south by northern political exploiters.

But what a review of the nation's birth throes! What scenes, what historical pictures! Surely the school children ought to see this film, the better to visualize the salient facts in our history. If only such agencies for education were available when we were born!

Not three hours of action alone, but three hours of music. About all the stirring music that was ever written is exploited by the 35-piece symphony orchestra from Dixie, the Marseillaise, plantation melodies and oriental tom-toms strains to the wild chambers of Wagner's "Ride of the Valkyrie." And the scene of battle, save a masterly subdued accompaniment, now preponderating in its volume, but always easily lost in the action.

Then there is the drama itself some of it breaking in many comedy, but all of it tensible, and much of it cathartic and real. Henry Walthall gives us a fine picture of Colonel Cameron and Lillian Gish certainly the most interesting actress ever has found the camera, plays an ever engaging heroine.

Of course, the real star is Griffith himself, who has had the nerve to put his name over the door of the theater and who has the right to do so. Griffith is a genius. He has the power to make you see what he wants you to see. Griffith and Belasco are the two most interesting figures on the American stage.

"The Birth of a Nation."

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Academy of Music, commencing an engagement of one week on Monday matinee, January 10th, with daily matinees.

It will be brought here in exact reproduction of the great attraction which is now in New York, where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realize a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were used into the costumes worn by the women, while 25,000 yards of white muslin were used up in the robes of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action. The narrative is fraught with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

Carrying the large audiences of Richmond and others with it through its varying moods, The Birth of a Nation" continued here throughout the week at the Grand that this is an age of miracles. The spectacle, heralded far and wide as one of the great accomplishments of D. W. Griffith's career, is, in truth, nothing less than a marvel. Never before have such realistic scenes been depicted on the stage. Never before have such vivid pictures been presented. Never before have such thrilling climaxes been reached. Never before have such magnificent battle scenes been staged. Never before have such beautiful tableaux been arranged. Never before have such gorgeous costumes been worn. Never before have such a large number of people been employed in the production of a play. Never before have such a large number of horses been used in the production of a play. Never before have such a large number of cannons been used in the production of a play. Never before have such a large number of guns been used in the production of a play. Never before have such a large number of swords been used in the production of a play. Never before have such a large number of flags been used in the production of a play. Never before have such a large number of uniforms been used in the production of a play. Never before have such a large number of wagons been used in the production of a play. Never before have such a large number of horses been used in the production of a play. Never before have such a large number of cannons been used in the production of a play. Never before have such a large number of guns been used in the production of a play. Never before have such a large number of swords been used in the production of a play. Never before have such a large number of flags been used in the production of a play. Never before have such a large number of uniforms been used in the production of a play. Never before have such a large number of wagons been used in the production of a play.

ALBANY EVENING JOURNAL

AMUSEMENTS

PROCTOR'S GRAND.

"The Birth of a Nation."

Albany theatergoers put their stamp of approval on the film classic "The Birth of a Nation," last night at Proctor's Grand, the theater being crowded to its capacity. People who had heard of the film wanted to see for themselves if it were really so great as to warrant its running at one theater in New York for over a year. They went away perfectly satisfied. From the time the first picture, showing the importation of the slaves into this country is shown on the screen, until the end of the film, the audience is taken through the most critical period in the history of the country, the Civil war and the thrilling times which followed the closing of hostilities. The show began at 8:15 o'clock and it was just 11:15 o'clock when the performance was over. In all that time there was not a dull moment.

"The Clansman," Thomas Dixon's book, was taken by D. W. Griffith as the basis of this film drama. In addition he has interwoven a pretty love story. The battle scenes are most realistic, and plainly bring to the eyes the real horrors of war. Thousands of men and horses are used in the scenes.

To the musical setting by Joseph Carl Biel and the photography can be attributed much of the success of the film.

The entire story is of the reconstruction of the South, following the Civil war. It also shows the esteem in which Abraham Lincoln was held by the Southerners after the war. The first part of the film is given over to the events preceeding the war. Then came the assassination of Lincoln. This scene was wonderfully done.

The story of the President's death reached the Cameron family in the South. This family plays a prominent part in the drama. Colonel Cameron, who had fought against the North, when he read of the assassination said:

"The South has lost its greatest friend."

This was the keynote of "The Birth of a Nation." A carpetbagging politician places the Negro on an equal footing with the whites of the South, and through his influence a Negro is elected lieutenant governor of one of the Southern states. Then follows a reign of terror which terminated by the organizing of the famous Ku Klux Klan. The assembling of the Klan is one of the most thrilling pictures ever attempted on the screen, and the audience at the Grand theater last night was enthusiastic in its approval. It was certainly inspiring and anyone with a drop of American blood in his makeup would have found it hard to sit dignified as those 100 or more white gowned clansmen of the South galloped down the road at breakneck speed.

The film will be at the Grand theater all this week.

JANUARY 4, 1916.

"The Birth of a Nation."

D. W. Griffith's eighth spectacle, "The Birth of a Nation," will begin a week's [illegible] at the Academy of Music, [illegible]. There will be daily matinees [illegible] and it is going to be a big week. [illegible] is perhaps the most [illegible] production ever made. [illegible] at the time when the passions of the most dreadful war of American history are not [illegible] and the story could not have been brought out with [illegible] as it is. [illegible] difficult to imagine the necessity for the Ku Klux, without the picturing of the scenes which brought the organization into being.

Little has been said for the [illegible] showing, but it is generally [illegible] Griffith made the film as near [illegible] as possible. [illegible] the Home of Austin Stoneman, [illegible] the home of Colonel Cameron, [illegible] the home of Phil Stoneman, [illegible] the home of Margaret Cameron, [illegible] the home of Ben Cameron, [illegible] the home of Elsie Stoneman, [illegible] the home of Lillian Gish, [illegible] the home of Henry Walthall, [illegible] the home of Miriam Cooper, [illegible] the home of Mae Marsh, [illegible] the home of Robert Harron, [illegible] the home of Wallace Reid, [illegible] the home of Joseph Henabery, [illegible] the home of D. W. Griffith, [illegible] the home of Joseph Carl Biel, [illegible] the home of Thomas Dixon

"BIRTH OF A NATION" THRILLS LARGE AUDIENCE AT LYCEUM

Historical Drama is Filled With Startling Views of Events Which Went to Make Up the Early Days of This Country's Struggles —Phenomenal Settings Arouse Greatest of Enthusiasm Among Vast Audience Assembled There—Big Advance Sale for the Week—Orpheum Theatre Presents "Smiling Beauties" —Fine Sketches at the Majestic, and "Temptation" at the Regent, Add to the Attractions in the Theatrical Line This Week.

One of the most striking historical dramas seen on the films in many seasons is that of "The Birth of a Nation," which began last night in the Lyceum Theatre a week's engagement. There are few productions on the stage at present which have been more criticized than this. Newspapers have expended columns of type over it; ministers have discussed it from their pulpits, and it has been in the courts. On one point there seems to be unanimity of opinion and that is the series of pictures are full of stirring life in that, big historical events are depicted with wonderful imitation all involving preparations on a gigantic scale.

It is purely and intensely American, bringing into sharp prominence almost every angle of national life, from the slave to the master, the poor to the rich, the corrupt politician to the high minded statesmen and these harmoniously bound together with a warp of domestic happiness and trouble skilfully interwoven. It shows the horrors of war in a thrilling and startling lot of pictures. One sees the march of armed men, the rush of the cavalry, the attack of the companies and regiments, the flash of the artillery, the dead and the dying, and accompanying all these vivid movements is instrumental music giving the spectator an intense feeling that one is actually witnessing a bloody conflict. It is a truly wonderful presentation and one not easily forgotten.

In the earlier part of the drama one sees placid country town life in South Carolina in the old days with the pretty incidents of a wealthy man's household and the simple ways of the darkies. Then the dread secession looms up, politicians get busy and it isn't very long before sons leave their homes for the long fight against the North. Following swiftly come pictures of the Atlanta march of Sherman with the wake of death and destruction, the fight at Gettysburg with astonishingly life like glimpses of trench fighting, valorous deeds performed at the charge and the defense, that thrill the spectator; the surrender of Lee to Grant at Appomattox and perhaps the most wonderful picture of all, the assassination of Abraham Lincoln. There one sees Ford's Theatre in Washington on that fateful night, the house crowded, the president and family entering the box, the awful deed of Wilkes Booth and scenes of consternation which followed the shooting. You fairly hear your throat cut as indignation to start from you cost to denounce the dastard and assist in his capture. Wonderful, real and awful.

In the second act come the days of reconstruction, the enfranchisement of the negro raised them to heights of power, who sought to put the Southern white man under the heels of the former blacks; how the Southern carpet baggers flourished and corrupted the election, started a majority of intolerant passage, passed laws permitting the blacks to marry the white and other acts by evil known as these in the pages of those dark days of the early history of the republic.

The last pictures show the development by education in the South and "The Birth of the Nation" is accomplished in a series of films as remarkable for their fidelity to fact as they are for their most excellent mechanical presentation and above all educational advantages. All this week will be seen this show and all should see it.

The Paterson Evening News

TUESDAY, JANUARY 4, 1916.

THE GREATEST SUCCESS IN THE THEATRICAL WORLD IS AT THE LYCEUM ALL THIS WEEK

"The Birth of a Nation," a marvelous motion picture production depicting the history of the negro race in this country from the time of the landing of the first slaves, 150 years ago until the present, when the wonderful progress of the race is shown in comparison with the condition of its members at that time, was shown for the first time in this city last night at the Lyceum theater, where it is billed to run all this week with a matinee daily.

The work is staged by David W. Griffiths and in the assembling of the various groups of photographs over 18,000 people were used and entire villages were purchased for their necessary destruction in order to faithfully portray history.

The theme of "The Birth of a Nation" closely follows that of Thomas Dixon's novel, "The Clansman," but in the treatment the authors leave nothing to be guessed at to convey the desired impression. Prefacing the showing of the first scene is a statement in which it is told that history, written by the highest authorities, will be followed as closely as possible and that while there is no intention of offending the finer feelings of anyone the truth will be depicted.

The production is probably the most discussed motion picture shown today and in fact is said to take precedence over any of the many problem and morality plays of the day in so far as the amount of criticism devoted to it is concerned.

With the exception of two or three spots there could not be the slightest exception taken even by the most critical from a moral standpoint, and viewed from an historical viewpoint the elimination of these would withdraw points vitally important in the true portrayal of the scenes enacted and the showing of the passions which caused their being and the remedies applied by those forced to cope with the situation.

From a mechanical point of view the work is wonderful in every respect. Photography is shown at its highest point of perfection and carrying the onlooker along even more intense realization of the scenes shown to the mute, which is so much a part of the entirety as the films themselves.

Judging the production as to its effects on the feelings of either the colored or white race, there is little choice, for the white man is shown to give way to his proud but quite regardless of cost as well as the negro is shown to have been unable to appreciate at once the meaning of his freedom from slavery and his giving way to the instigation of the women and being overcome to one craving to his mind.

All of these human emotions and succumbing to weaknesses are plainly set forth on the screen, as are the heroic deeds enacted by the men of both the northern and southern armies the southernest side of the state as well as the contempt the love and hate of the Northerner and Southerner and the final forgetting of the latter engendered by the war and the educational progress attained by the negro.

The work of unscrupulous Northerners in inciting the negroes for the purpose of controling elections and endeavoring to gain wealth and power by any means necessary is portrayed and then the retaliation of the Southerners by the organization of the Ku-Klux Klan, bands of night riders who dealt out swift and terrible vengeance wherever they felt it was deserved.

In the staging of the production the reproduction of battles fought between whole brigades of men and covering a territory so large as to make one marvel at the power of the camera's eye, and also the vivid manner in which every man engaged in the actions performed his part, show clearly the vast amount of work performed and also that no expense was spared in securing the proper depiction.

Detail must have been the director's watchword sleeping and waking, for those who viewed the work have been unable to find a chance to criticise the lack of it. Even though to secure the detail the grewsome has to be shown, it is done, and in the scenes where hair-raising encounters are had there is no faking apparent to draw one's interest and to break the thread of the theme. Taken all in all the production is one so vividly portrayed that for the time one imagines himself taking part in the stirring events which played so great a part in the history of this country.

TERRE HAUTE POST

BIRTH OF A NATION SWAYS ITS AUDIENCE

"The Birth of a Nation," the most wonderful of moving pictures, stirred the audience at the Grand theater Monday night.

If you doubt that the moving picture has a power to sway equal to that of the great orators and newspapers, greater than a great spoken drama, see this moving picture sweep the audience before it.

"What do you think of it?" was the question which buzzed from one to another as the audience left the theater.

Think! Nobody thought. Everybody felt. Everybody was moved, thrilled.

Audience Applauds.

People sit quietly and make no demonstration at ordinary moving of a Nation." The simulation of pictures. But not at "The Birth horses' hoofs, and the crack of rifles of the white clad hosts of the Ku Klux Klan, as they ride to the rescue of imperiled white womanhood and the subjection of the great negro mob, is echoed by excited applause from the audience.

Terre Haute Monday night was moved by the most remarkable presentation of a half truth, perhaps that the world has ever seen.

Film One-Sided.

The one-sidedness of the film is found in the second part. The tremendous first part is simply a showing of the admitted history of a great event—the civil war.

You see the thousands of Gen. Sherman's victorious army marching to the sea—while, at the same time, up on a hill, beside her home, burned by the soldiers, an agonized mother clasping her babe to her breast. You see the torch put to Atlanta, while thousands of civilians flee from it.

Battlefield Seen.

You see the vast battlefield of Petersburg, the moving of great masses of men to deal death to other masses of men—you see the battle carried far into the darkness with the fiery flash of artillery. You see the gallant charge against the bayonets. And you see the long rows of corpses. You see the northern chum and the southern chum clasp each other in dying embrace. You see the stricken mothers home, and the sack of Atlanta, the stricken northern home. You see the reproduction of the assassination of President Lincoln at Ford's theater—and of the flight of the south at the same moment.

Refuses to Shake Hand.

But the second part. The horrors in which the best of a vibrant age is shown to be born introduced, the the colored man as at that time does his hard. The ludicrous pursuit. You see the white man shaking when up in a flying machine and you shake with laughter. You see the white [illegible]

ing the wrongs the negroes had endured under slavery to explain the outrages some of them committed at the first moment of freedom.

The last few hundred feet of the film shows the remarkable advance the negro has made in America. Scenes at Hampton and Tuskegee institutes—the two great colored schools in this country—are shown, presenting colored young men and women training themselves in sciences, farming, housekeeping and the like.

Special Orchestra Is Carried.

A special orchestra is carried to present the old time southern tunes, the patriotic music of both the north and the south.

A special screen, stage setting, and a specially erected operators' booth is erected on the first floor of the Grand.

It is not necessary to go into the work of the cast, headed by Lillian Gish, Mae Marsh, Joseph Henabery, as President Lincoln; Henry Walthall, as the "Little Colonel," Miriam Cooper, Spottswoode Aitken, Wallace Reed, Donald Crisp and hundreds of others.

There were only a few seats left down in front at the opening performance at the Grand Monday night. There will be a matinee and night performance each day for the rest of the week. The Tuesday sales were going big.

TERRE HAUTE TRIBUNE.

STAGE JOTTINGS

By Mique O'Brien.

Considered merely as an entertainment, "The Birth of a Nation," presented for the first time in Terre Haute, to a magnificent audience at the Grand last night, is all that has been claimed for it.

No circus press agent, with vocabulary running largely to adjectives, could possibly say more for this extraordinary moving picture than would be proper, fitting, just.

Moving picture is right, for "The Birth of a Nation" moves to tears, to laughter, to demonstrations — seldom witnessed in a theatre.

As to its value to the student of history, whether the builders of the story have taken dramatic license to make it bigger—more thrilling than even the story which inspired it, Thomas Dixon's "The Clansman"—is another matter; a matter which has been gone into by statesmen, preachers, scholars and persons who may be designated as merely loquacious.

The fact that Mr. D. W. Griffith's magnificent spectacle has been brought to colleges that the students might gather from it data in three fleeting hours of thrills, that couldn't be collected ordinarily in weeks, would seem to indicate the historical accuracy of "The Birth of a Nation" has been accepted by high authorities.

Those who have read Mr. Dixon's novel, "The Clansman," may have regarded some portions of it as exaggerated descriptions of happenings in the south just after the civil war. Mr. Griffith has gone farther than Mr. Dixon, presenting conditions in the south following the assassination of Lincoln, and he makes the organization of the Ku Klux Klan one of the inevitable and really necessary solution of an unbearable condition.

To go into the story of "The Birth of a Nation" would be impossible in a brief newspaper review. The story is the story of our country just before, during and after the civil war—told in a wonderfully appealing way; only, instead of trying to grasp situations from mere written or spoken descriptions, the thrilling events that stirred the world are enacted before you, with the aid of most effective incidental music.

You will be reminded of plays and songs as the plot is unfolded. "When a Boy From Old New Hampshire Loves a Girl From Tennessee," for instance, for southern girls fall in love with southern boys and vice versa in this play of varied incident.

There are battle scenes more startling in their realism than any shown of actual battles in the present European conflict. The battle of Petersburg, as screened by Mr. Griffith, is a picture that will dwell in the memory. From those who have been trained to battle, the effect must be tremendous.

When the scene shifts to Washington, as time is lost in taking us to Ford's opera house, where the assassination of President Lincoln is recorded, Joseph Henabery, chosen to represent the actor president, is recognized as an artist of the stage. His [illegible]

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PATERSON, N. J., TUESDAY, JAN. 4, 1916

The Players



'Birth of a Nation' Thrills Audience

Before an audience that completely packed the house from floor to top gallery last night, D. W. Griffith's famous production, "The Birth of a Nation," was shown for the first time in this city upon the screens at the Lyceum theatre. Heralded as a masterpiece among motion pictures, there was no doubt in the minds of those who witnessed the first presentation of the film that it was all that it was claimed to be.

Through the many scenes enacted by thousands of people and horses the audience sat enthralled, and upon all the masterpieces left a deep impression. It was indeed a wonderful spectacle that the audience witnessed. Interwoven with the main plot, which showed scenes of the war of the rebellion and events following it were two pretty love affairs of Northern and Southern sweethearts. There was also a humorous strain which prevented the film from becoming monotonous in the least. The antics of the negro servants and slaves about the plantations brought forth more than one long and hearty laugh. It was a thoroughly appreciative audience that witnessed the film, one that fully realized the merits of it.

Besides providing an evening of excellent entertainment, the play is also instructive and educating. All of the most important historical events of the great struggle between the North and the South are re-enacted, beginning with battle scenes of the war, the march of Sherman to the sea and the devastation of the district through which his army passed, the days of reconstruction and the passing of power to Appomattox are all shown.

One feature of the production that is in itself well worth a visit to the playhouse is the scene depicting the assassination of Lincoln in the Ford theatre. As this opens the curtain rises upon the interior of a theatre box, and to all appearances the audience is looking upon the actual occurrence. The scene is [illegible]

PATERSON, N. J., JANUARY 4, 1916.

THE TIMES-HERALD,
NEWPORT NEWS, VA., WEDNESDAY, JAN. 5, 1916

"The Birth Of A Nation" Opens Engagement of Three Days Thursday

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will play at the Academy of Music January 6, 7 and 8. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theatre, April 14, 1866, live before the espectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel" Ben Cameron, with the Northerner; Elsie Stoneman, and that of the Unionist Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great Out-of-Doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousands human actors and 3,000 horses were employed in the making of the picture which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection wit hmotion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of 50.

DAILY PRESS, NEWPORT NEWS, VIRGINIA, WEDNESDAY, JANUARY 5, 1916

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

While there has been a vast amount of romantic regarding the screen of the 10 motion picture, it seems to me that there really is an occasion for surprise that a picture should be produced such as was the best efforts of the dramatic stage. After all it is nothing but the old time law of action—the survival of the fittest. The remainder is purely a question of selection and assembling.

When it was first suggested that an attempt to produce the play of a nation in a motion picture theatre, which had never played a picture exceeding before, the producers of the legitimate stage said it could not be done. You see they knew nothing of picture. Most people had based upon a motion picture theatre as we now presenting. They presented nothing to the standard of play. It was not surprising for they considered the fundamental facts in the case and were experimenting upon this assumption. But it is not true that anything short of the utmost in the way we know what to do. That was a struggle among the other forms that came into existence.

The importance of this is in the proof of the motion picture as a universal medium. They will be able to produce the classic upon their own stage and present it to the world. They will be able to produce the classic upon their own stage and present it to the world. They will be able to produce the classic upon their own stage and present it to the world.

There will be some who will compare with the best the spoken drama can bring forth. But, given the theme, the interesting and the ability to select the theme, the motion picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited to the stage. He can show only certain views in the frame of room walls, and it has but only a few square feet to adjust to place his characters. For the background he must depend upon scenery and manufactured effects, which are after all only elaborate imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental rules of the spoken drama which make it the province of the arts. Every one of us has pleasant recollection of great moments with the fascinating subject, the personality of actors we have seen. When a great actor leaves the cast there is no one but the potential role of a few who can have created this with a tremendous. I have been impressed deeply by such performances as Mansfield's Richard III. and Booth's Hamlet, but the memory of these performances is not the same as the memory of the great moments in the motion picture. In the one case we have the memory of the actor, in the other we have the memory of the scene. The actor is gone, but the scene remains.

The motion picture is the only art that can be preserved. The motion picture is the only art that can be preserved. The motion picture is the only art that can be preserved. The motion picture is the only art that can be preserved.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage may at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons those forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the actors and the motion picture. For a brief's trip we have but to pick out some actress doll and bring our players there and in three or four people to love would get under a great circumstance, and the great audiences years that one audience and to the larger share of the scribe for that scene. Along the ship lines we can have some trouble in the packing with a camp chair comedy in the background. In one reading the room over to the theatre and shake of snow dying with our two-three are seen and interested to consider a part of the action. The motion picture director has the world to his credit. The cameras have been placed in these characteristic situations for him. He has but to use proper care to the matter of selection.

The motion picture is an image of life as it is. It is the screen and mind picture form of dramatic composition and there is no end to which it can be carried. I have talked the matter with many great actors and we are fully content with the best of the legitimate stage, but will be open a page with the greatest pictures of great men and of great moments. Napoleon & his men and it was the best of public plays a great deal on a picture of the production. At that time we had to use candles. The motion picture is the only art that can be preserved. The motion picture is the only art that can be preserved. The motion picture is the only art that can be preserved. The motion picture is the only art that can be preserved.

ERRE HAUTE TRIBUNE
"THE BIRTH OF A NATION."

Terre Haute colored citizens had made a dignified protest against such representation of their race as is made in "The Birth of a Nation," the big film spectacle now being shown at one of the local theatres. One might say that such enterprises are for "art's sake," and are not to be considered from the viewpoint as effecting public sentiment, but anyone who knows anything knows that it is impossible to isolate these different mental impressions, and that such spectacles do effect public sentiment. It is conceded that the production is a stupendous work. It has been witnessed by millions, but there remains in the mind a question as to whether or not at this late day such echoes of the part should be revived to foment race hatred and prejudice.

In their protest the colored citizens [illegible] their appreciation for that [illegible]ct of the entertainment as does [illegible] credit and presents their effort [illegible]n, educate and rear themselves [illegible]e desirable and substantial citizens. This is the element in the race problem that this generation is acquainted with. This is the inclination of the colored man that challenges the admiration of the white man and elicits his encouragement. So it is a question if the merits of this production, as a public entertainment, can outweigh the deleterious and disagreeable echoes of the past which its presentation stirs.

Police Won't Stop "Birth of Nation"

That no police interference will be made with "The Birth of a Nation," big civil war picture now at the Grand, was the statement of Mayor Gesson after various colored committees called on him to discuss the picture, which they claim is unfair to the colored man.

"I see nothing really objectionable to the picture," said Mayor Gesson after viewing a performance with Police Chief Doyle. "The movie clearly shows the great progress the colored people have made in this country since the days of slavery.

"The impersonation of Lincoln approaches nearer what I thought Lincoln really was, than anything I have ever seen. I see no reason for any police interference."

[illegible]

[illegible] 1916

[illegible] Chicago, Ill.

[illegible]

[illegible]

[illegible]

PATERSON, N. J., JANUARY 4, 1916.

NEWPORT NEWS, VIRGINIA, WEDNESDAY, JANUARY 5, 1916.

RICHMOND TIMES-DISPATCH, WEDNESDAY, JANUARY 5, 1916.

THE NEWS LEAD

Surrender of Lee to Grant



One of the striking scenes in "The Birth of a Nation," which forms the current attraction at the Grand Opera House, upon which D. W. Griffith spent much time in order to have it historically correct in every detail, was the surrender of Robert E. Lee to U. S. Grant at Appomattox, which is pictured here. Mr. Griffith's principal difficulty was in obtaining actors who resembled these two famous leaders of the North and the South. Howard Gaye is seen as General Lee and Donald Crisp as General Grant.

At The Academy Of Music

"BIRTH OF A NATION" AT ACADEMY THREE DAYS

D. W. Griffith is the most talked about, and probably the most sought after, man in America. He learned how to plan things in the making of the 5,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad-and-one business details of a theatric success without turning a hair or developing the slightest case of "nerves." When the turmoil and the tumult dies, and the hours was small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a matter of fact the son of Brigadier-General J. W. Griffith, he frank in the Civil War narratives proudly. As he grew to sense the poet's vision of the entire struggle out of Reconstruction days in the prime of manhood seeks the means to make it a reality.

When planning the Battle of Petersburg, Griffith called the regiments as patriotic as Kitchener in England at the operation on the Potomac. Like them he had actual gunfirem to work with. Not have the manual of arms, but had to secure the exact names of picket sentries. After the cast was completed the director took its thousand of militiamen on a month's maneuvers campaign. He himself was commanded by a real officer.

Pictures created the settings in the best style of theatres, but the charging columns of the Ku Klux Klan, the storming battalions of the Civil War, and the battle of Petersburg were made real by the use of real soldiers.

Thus completely equipped as a modern Joffre or Von Kluck, Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1864 pattern. When the infantry got busy they used the antique Springfield muskets with the old fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the faces even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly was as Griffith makes it, is not a day's outing for a scrub and attraction even of picture talkers. It is a hard grueling continuous work. Regiments brigades and companies are employed. There everything from the far-flung marshaling of the general battle to the handling of personal combat. Many hundreds of soldiers and district troops are taken. The account of time and detail in the films of Petersburg alone would more than equal the combined figures of other and huge pictures in a dozen other productions.

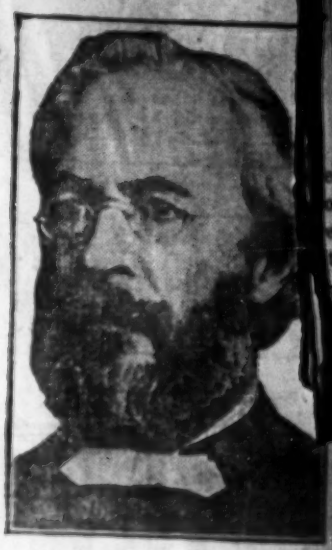
"The Birth of a Nation" will be shown at the Academy of Music Thursday, Friday and Saturday nights and Saturday matinee.

Birth of a Nation Closes Here Tonight

WEDNESDAY, JANUARY 5.



Dr. Parkhurst On "The Birth of a Nation"



Of "The Birth of a Nation," which begins a week's return engagement, with daily matinees, at the Academy next Monday, the Rev. Dr. Charles H. Parkhurst writes as follows:

By DR. C. H. PARKHURST.

It is impossible to witness the film drama, "The Birth of a Nation," and not want to say something about it. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1861 to 1870.

A boy can learn more true history and get more of the atmosphere of [illegible] period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

No Offense to Negroes.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty of new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is to [illegible] this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye.

Realism in Battle Scenes.

A well written description of a battle may allows the pines and the mountains to be invested with features of tragic dragon, with the heavens of the sky reckets and the glare of the cannon. In Griffith's screen we see the real thing. There is no exaggeration, no glare, but honest, brutality and dark tragedy.

There are also scenes of romantic purity and beauty done by a master artist hand, the signing by the great men of the proclamation has taken place where during the last of the civil regime, the surrender of Lee to Grant and the consecration of the combined to Ford's theatre.

What might and one wonder have been had the genius of conciliation that have left to the great heart that was also conspicuous within the [illegible] of the intelligent reader [illegible] and humanity of Abraham Lincoln.

The Birth of a Nation has up to the present moment

Short Man Can Be Hero In Movies and on Stage

Walthall in 'Birth of Nation' Definitely Dispels Dread of Actor Folk.

FAME CROWNS HIS EFFORTS

First Dug Ditch as Italian Laborer—Climaxed Work as "Little Colonel"

Some fifty thousand Washingtonians have been added to the most of people who have investigated the matter and are willing to state that a man short in stature can so visualize their idea of a hero that they lose all sense of height values except as they relate to the artistry of perfect performance.

The eternal question of the theater whether a short man can be a hero—a question that has kept some wonderful actors and still more wonderful singers off the stage in times past—has been definitely settled by Henry B. Walthall—the young man whom critics agreed was easily the best artist among all the actors in motion pictures, long before Walthall became famous as the "little colonel" of "The Birth of the Nation."

For more than five years it has been difficult for even the most blase critic of the drama—and this includes dramatics with the most highbrow tendencies—to discuss the work of Henry Walthall in motion picture productions soberly.

A young man, a student, and such a consummate artist, they all considered him far beyond the average of motion picture stars, and critics feared they would be accused of extravagance in placing on paper their estimates of this young man's work.

In Boston, in New York, in newspapers and magazines devoted to discussion of the dramatic from purely literary or artistic viewpoints, Walthall's work has always been given the most careful consideration and the highest praise.

Climax of Fame.

It is through "The Birth of the Nation" that Walthall's work has become known to those theatergoers who are not familiar with other motion pictures. He has made the most desired impression on them and many inquiries are received at the theater and by the dramatic editor of The Times as to just who he is.

Wanted to be actor with a monocle.



HENRY B. WALTHALL.

Aided by Henry Miller.

Henry Miller is credited with giving Walthall his best chance on the stage, and it was while supporting Miller in "The Great Divide" that Walthall's attention was turned to motion pictures.

He was in New York at the time, and was persuaded by a friend who was then playing in motion pictures to go to the old Biograph studio and watch a rehearsal.

David W. Griffith saw the quiet, reserved young man watching the production of the play with much more interest than was usual in visitors, and asking questions about the methods adopted that showed his interest.

Griffith and Walthall discussed the drama and the place of motion pictures in the drama. The discussion became so interesting to both men that Griffith finally persuaded Walthall to try the pictures, simply as an experiment to convince him what could be done. The men recognized in each other the big vision and broad outlook on the art in which they were both so deeply interested.

Walthall's first appearance in motion pictures was as an Italian laborer. In those days it was not easy to get people to agree to let motion picture actors utilize their dwellings or workshops for picture plays, as it is now.

Griffith wanted to produce this picture with as much realism as possible. He made an arrangement with a contractor who had a job of digging a ditch to dig part of it before the picture people arrived. Walthall was told to make [illegible]

STAR, WASHINGTON, D. C., MAY 7.



THE moving picture last week established itself not only as the rival of the legitimate stage but made a record such as no legitimate drama could hope to equal in the present state of theatrical affairs. A play that stayed two weeks accomplished a run which Washington considers extraordinary. "The Birth of a Nation" measures its visits by the month.

The legitimate drama, however, was well taken care of by "The Girl of Paradise," which made a return visit, marked by increased appreciation.

National.

D. W. Griffith's motion picture spectacle, "The Birth of a Nation," will begin its fourth successful week at the New National Theater tomorrow. The interest manifested in this elaborate production elsewhere seems to prevail in Washington. "The Birth of a Nation" is a marvel as a theatrical attraction to managers all over the country.

It is a big theme, handled in a stupendous way, with romance woven about historical incidents that are found in the annals of America. Actual [illegible]

NEW NATIONAL

This Afternoon at 3:00
Tonight at 8:15
DAILY MATS. . . 2:15
EVES. . . 8:15

PRICES MATS. 25c, 50c, 75c, $1.00
EVES. 25c, 50c, $1.00, $1.50, $2.00
Mail Orders Promptly Filled When Accompanied With Check and Self-Addressed Stamped Envelope.

Seats Are Now on Sale for the Next Seven Days

LAST 2 WEEKS

SEATS AT $1.50

SEATS AT 75c

THE BEST At $2.00

THE BIRTH OF A NATION

SEATS AT $1.00

SEATS AT 50c

THE BEST At $2.00

Good Seats Remaining For All Performances

BUY NOW!

BUY NOW!

The fourth and fifth big weeks of The Birth of a Nation are now ahead of you—three weeks have been played at the National. Have you seen this masterpiece? If not, you still have a chance. A best for everybody at a moderate price.

HERALD, TUESDAY, MAY 9.

WASHINGTON TIMES, SUNDAY, MAY 7.



LILLIAN GISH — National —

WASHINGTON TIMES, TUESDAY, MAY 9.

"BIRTH OF A NATION" BEGINS FOURTH WEEK

Griffith Production Has Power to Draw Audience Back Time After Time.

The beginning of the fourth week of the exhibition of "The Birth of a Nation," at the New National Theater yesterday emphasized the fact that the big Griffith spectacle is not only attracting larger audiences each day and evening of people who have never seen it, but it has the remarkable power of compelling people who have been once to come back for a second and a third time.

There has probably been no dramatic attraction in Washington which has so plainly shown its ability to entertain the same people three or four times and give really more entertainment on the fourth visit than on the first. Usually an audience is pleased with a play, but does not care to see it again. In the case of "The Birth of a Nation" people see it again and again and enjoy it each time.

The final two weeks of the big play began yesterday, with big audiences at both performances, despite the circus and other counter-attractions. The quality of the musical accompaniment of the picture is coming in for more and more comment from theater patrons. The music is interpretive of the theme of the play itself, and the orchestra, which has accompanied the production from city to city, plays the score with the precision and finish that make it an important part of the play.

National: "The Birth of a Nation." Film Spectacle.

"THE BIRTH OF A NATION" starts upon its fourth successful week at the National tomorrow afternoon. As usual there will be two performances today, the Sunday matinee beginning at 2 o'clock.

Three different companies are now playing the theater, Baltimore and Chicago, and the original company with Griffith's pictures, and most of them are now booked up until the 1st of June. All records will have been smashed by the time the present theatrical season closes.

NEW NATIONAL

This Afternoon at 3:00
Tonight at 8:15
Daily Mats., 2:15
Evenings, 8:15

Seats Are Now Selling for the Next Seven Days

LAST TWO WEEKS

D. W. GRIFFITH'S

Good Seats At 50c

Good Seats At 75c

THE BIRTH OF A NATION

Good Seats At $1.00

Good Seats At $1.50

There Are Plenty of Good Seats At Prices to Meet All Demands

What Dr. Parkhurst Says Of "The Birth of a Nation"

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the National Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the National Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The national board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1861 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is futile not by the consideration that it represents the negro not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand— the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's Theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the straining hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart the one man who espoused with himself the resources of the intelligence, experience, breath and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.



HENRY WALTHALL IN "THE BIRTH OF A NATION" NATIONAL

National—"The Birth of a Nation."

That same meed of success which came to the D. W. Griffith spectacle, "The Birth of a Nation" in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and other large cities has been the good fortune of the production here. At each presentation in the National Theater there has been a crowd sufficient to place standing room at a premium.

So widespread has been the discussion of "The Birth of a Nation" that it is hardly necessary to again outline the story. Suffice it to say that the spectacle deals with a big theme in a big way. No such wonderful photographic conceptions have ever before been made for the screen. A more complete idea of the conflict of armies on the field of battle could not be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those on the very front line of fighting would see a conflict.

Then there is a wonderful reconstruction of the South in ante-bellum days when slaves worked in the cotton fields and were sold on the block. The great liberator who gave to the helpless the boon of freedom is seen in his very human aspect as the commander of the armament and the tragedy that sought out such a life is made impressive. Indeed it would be difficult to imagine a more attractive and affecting scene than that showing the assassination of Abraham Lincoln in Ford's Theater.

The great historical value of this picture is shown by the large number of school pupils that have been attending the performance in a body. There is no better way of telling the inspiring story of the civil war and reconstruction.

New National

WASHINGTON'S professional playgoers recorded last Sunday decent and becoming expressions of regret that the end of the season was at hand. There were plausible evidences of mourning for the flickering footlights and the passing of the audible play. We were prepared for a period of tropical calm quickened only by a philosophical contemplation of the peaceful film drama and a closer scrutiny of the gasoline market. Within a few hours, however, the joys of an annual wake were rudely disturbed by the fall of the mercury and a bulletin from A. H. Woods.

It appears that Mr. Woods resents the news that the Capital of his country has been turned over to "The Birth of a Nation" and other estimable and edifying screen stories. Detailed information of the Washington theatrical situation did not reach him in time to place a production in our midst tomorrow evening, but he will make a belated appearance on Wednesday night at the Belasco with a new farce that has been constructed to fit the charms of the Misses Dolly and upon which Mr. Rising, the author, has bestowed the disquieting title, "His Bridal Night."

Only a complete and almost childlike confidence in Mr. Woods will enable us to approach the Belasco on Wednesday evening with any degree of fortitude. The vague timidity bred in us by the name of the new comedy is not soothed by hints of the plot. We are told that Mr. Rising has found inspiration for his story in thoughts of what embarrassments might beset a bridegroom rash enough to wed one of beautiful twin sisters. This particular benedict, it is added, is unable to determine which fascinating creature promised to love and obey him and which agreed merely to be a sister-in-law. However, the fact that the charming Dolly sisters are to essay the essential roles will strengthen our sense of duty and permit us to hope for the best.

* * * * * * * * *

It is with a steadier pulse that we face the entertainment promised for tomorrow afternoon in Northeast Washington. Mr. Arthur Bennett, a profound authority on the affairs of the circus, assures us that this season's edition of the greatest show the world has ever known reverts to the customs that obtained in earlier days. There will be "hot-roasted" edibles and pale rose-colored beverages. The tiny baby elephant born a few days ago in the Sells-Floto winter quarters will be missed, but we have "Pancho Villa" and "Chubbins," whose photographs appear above. Mr. Villa's namesake seems a petulant immigrant, but "Chubbins" appeals to us as a placid and lovable visitor. Moreover, the name carries a singularly potent appeal.

Complete details of the innumerable lures promised by the Barnum & Bailey management will be found in another department of today's paper. It is sufficient for the dramatic section that stress be laid on the authoritative statement from the publicity department that tomorrow's entertainment has achieved a degree of magnitude and grandeur beyond which our heartless railway companies will permit no circus to expand. Comforted by this assurance that the next generation will have no occasion to sneer at our gaping wonder, we may now assume a cloak of seeming tranquillity and await the approach of the parade.

FRANK P. MORSE.



THE WAY'S MADE TO THE SEA
SCENE FROM "THE BIRTH OF A NATION" PHOTOPLAY

"The Birth of a Nation" was given 802 consecutive performances in New York. That number broke all records for long runs in that city. It was a gain of 132 performances over all other attractions that had been offered in New York; that is, a gain for consecutive performances. Other offerings have run longer, perhaps, but their engagements were not continuous. "A Trip to Chinatown" ran 670 consecutive times. That was the record for long, uninterrupted runs until "The Birth of a Nation" overlapped it by 132 times. Another record was made by Henry E. Dixey in the play "Adonis" that ran 654 times without interruption. A long run of recent date was "Peg o' My Heart," with Laurette Taylor, at the Cort Theater, which registered 604 performances. Since the original run "The Birth of a Nation" has been offered in Greater New York at different theaters and has been presented in the city over 1,000 times. Other records have been set in various cities of the country, notably in Washington. The last two weeks of "The Birth of a Nation" has been announced by the National. This will make in all a run of five weeks, or 67 consecutive performances if the engagement closes May 20, the longest run ever recorded here for any attraction offered at the \$2 scale of prices.

David Wark Griffith, who startled the world with his wonderful combination of film and operatic drama in "The Birth of a Nation," is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied grand opera and developed a splendid barytone voice. He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three years from his first entrance into a motion picture studio he was the most promising figure of American directors. His numerous inventions and his wonderful judgment soon placed him at the forefront of the motion-picture industry. He is recognized as the greatest director of motion-picture productions in the world today. He has gained this eminence in seven years and commands the largest salary ever paid a director of any amusement enterprise in this country.

National—"The Birth of Nation."

With tomorrow's matinee, "The Birth of a Nation," will enter upon the fourth week of its highly successful run at the National Theater, a record that has never been approached by a high-priced attraction in this city. It will probably be witnessed by a very large percentage of Washington's population before the long engagement comes to an end. As the run continues the demand for seats grows instead of diminishing, and this is taken as an indication of the widespread interest this epoch-making film has created.

The battle of Petersburg, the assassination of President Lincoln and the last marching rank of the Northern Army are but a few of the many tremendous incidents brought upon the screen and interwoven into the romance and comedy of Dixon's remarkable film production.

Technical in the showing of the picture is a musical score that is a marvel in accompaniment, for this music is interpretative of the moving scene. The great battle of Petersburg, the assassination of President Lincoln, the ride of the Ku Klux Klan, the last march of the Northern Army, the surrender at Appomattox, the return of the Confederate soldiers, the reconstruction days, the election of Hayes, the withdrawal of the troops from the South, the restoration of the Union—all these and many more are depicted in the film, and the music is arranged to fit the scenes.



FIVE OF THE PRINCIPAL CHARACTERS IN THE GRIFFITH FILM PRODUCTION, "THE BIRTH OF A NATION," BEING PRESENTED HERE.

NEW NATIONAL EVERY NIGHT AT 8:15
DAILY MATS. AT 2:15
SUNDAY MAT. AT 3:00
PRICES.- MATS. 25c, 50c, 75c, $1.00
EVES. 25c, 50c, $1, $1.50, $2
MAIL ORDERS Filled Promptly When Accompanied by Check and Self-Addressed Stamped Envelope

LAST TIMES

THE BIRTH OF A NATION

SEE IT BUY NOW

THERE ARE PLENTY OF GOOD SEATS FOR ALL PERFORMANCES AT ALL PRICES, RANGING FROM 25C TO $2.00—A SEAT FOR EVERYBODY AT A MODERATE PRICE.

FILM FIGURE HAD BASIS IN HISTORY

Austin Stoneman in "Birth of a Nation" Is Modeled After Thaddeus Stevens, Political Lord.



AUSTIN STONEMAN.

"Was there ever such a man as Austin Stoneman in American history?" is a question asked by nearly all who see "The Birth of a Nation." It will be recalled that Stoneman is pictured as the leader of the House of Representatives in Washington and the dominant figure in political life after the assassination of President Lincoln.

It was an open secret that Thomas Dixon, the author of "The Clansman," upon which "The Birth of a Nation" is based, modeled the character of Stoneman after Thaddeus Stevens, who was one of the most powerful parliamentary leaders in American history. There is no denial of the fact that Stevens came into power when Lincoln was killed. He was born in Vermont, but later moved to Lancaster, Pa. He was always an extremist and a radical of radicals.

As leader of the House he was the prime factor in passing the Reconstruction bills which caused so much misery in the South. When President Johnson decided to follow the Reconstruction ideas of Abraham Lincoln Stevens turned against him and afterwards managed the impeachment trial of the President. His attitude towards the South was exceedingly bitter and naturally he was looked upon by the people in that section as their worst enemy.

Allied to the Union League of America, which was first founded in Ohio by his friends, Stevens bound to being about confederation of the property of the South. This league did everything in its power to prevent the restoration of Lincoln's policies, and was in close sympathy with Stevens and his friends in the House of Representatives. It was the purpose of the league to control the politics of the nation.

may 12/1916

WASHINGTON POST:

National—"The Birth of a Nation."

"The Birth of a Nation" will begin its fifth and last week at the National next Monday afternoon. The big film spectacle continues to attract large audiences, notwithstanding the fact that it is rounding out this week an entire month's run to the capital. This remarkable record is due to the inherent worth of the entertainment constructed by D. W. Griffith.

SUNDAY STAR, WASHINGTON, D. C., MAY 7.

may 11/1916

WASHINGTON HERALD.

D. W. GRIFFITH'S

3,000 Horses

18,000 People

THE BIRTH OF A NATION

8 Months To Produce

Cost $500,000

SYMPHONY ORCHESTRA OF 30

Follow the Wiseacres

NEW NATIONAL---Washington

TWICE DAILY, Including Sunday

Every Night at 8:15
Daily Matinees at 2:15
Sunday Matinee at 3:00

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When Accompanied by a Check or Money Order and Self-Addressed Stamped Envelope.

No Phone Orders

PRICES: Matinees—25c, 50c, 75c, $1
Nights—25c, 50c, $1, $1.50, $2

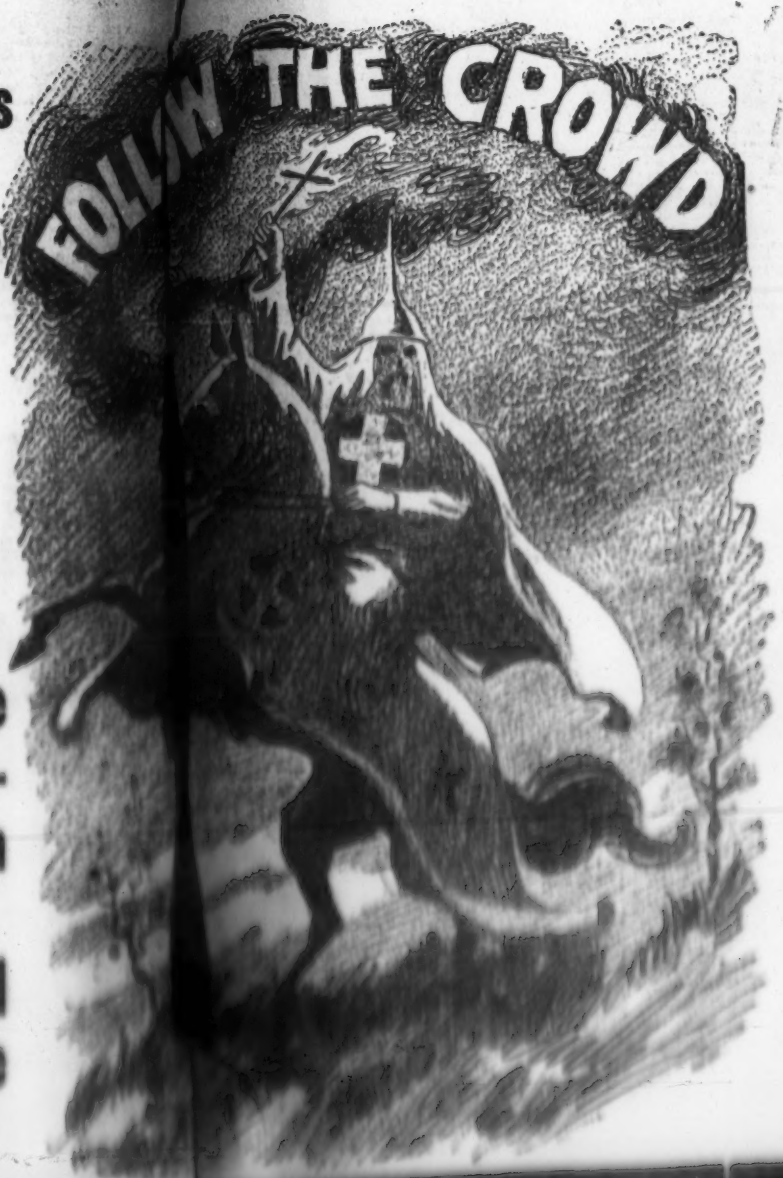
Put Your Ear to the Ground! LISTEN!!

LAST TWO WEEKS

A Word to the Wise Is Sufficient

There Are Plenty of Seats for All Performances

Though Strictly a Two-Dollar Attraction, Some of the Most Desirable Seats in the House May Be Had at 50c, 75c and $1.00



WASHINGTON POST: SUNDAY, MAY 7, 1916.

Aladdin's Lamp Not In It With the Camera

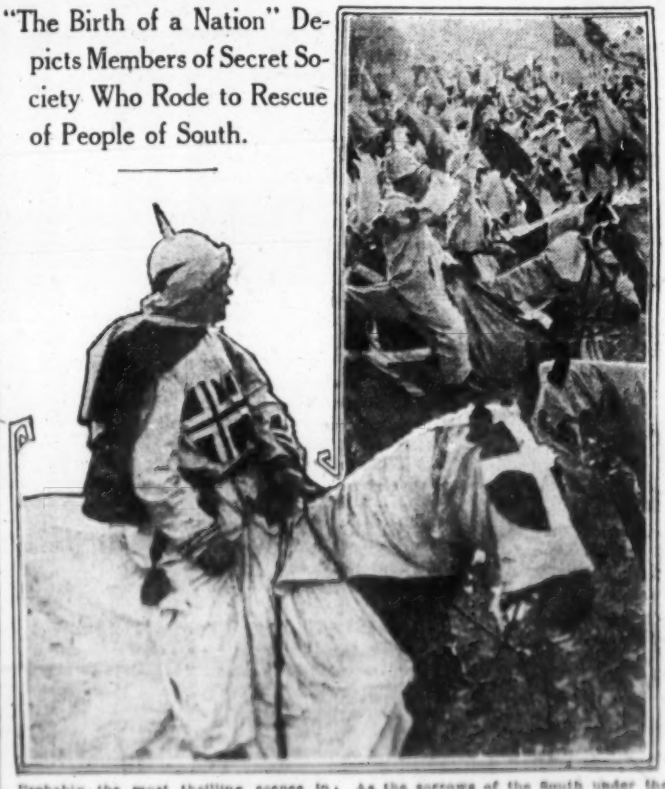
Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.



HERALD, SATURDAY, MAY 13, 1916.

Ghostly Garbed Ghouls of Ku Klux Klan Are Shown in Film

"The Birth of a Nation" Depicts Members of Secret Society Who Rode to Rescue of People of South.



Probably the most thrilling scenes in David W. Griffiths' spectacular production, "The Birth of a Nation," are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the South.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonari in Italy, and the Nihilists in Russia. In America there were the Know Nothings, who made their creed, "America for Americans." Somewhat like the Ku Klux Klan, the Vigilantes of California were organized to bring about law and order when the regular machinery of the law had broken down.

The Ku Klux Klan was organized as "an institution of chivalry, humanity and patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the club was known as the grand cyclops, his assistant was the grand magi, the treasurer was the grand exchequer, the grand lyricist was the grand chronicler and the guards were termed grand

As the sorrows of the South under the baneful reconstruction acts began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

A similar order was started in Louisiana known as the Knights of the White Camelia. The platform of both organizations was "The Supremacy of the White Race," and that has survived in the South to this very day. At first the Ku Klux Klan devoted their efforts to putting down disorder among the bad negroes, thereafter all that was necessary was to play upon the credulity and superstition of that race. They would ride up to a negro's cabin in the dead of the night and one of the riders would call for a bucket of water, which he would drink to the bottom to show a contempt of human law. He would then say that was the last drink he had had since he was killed at the Battle of ——. This is the impression shown in "The Birth of a Nation."

NEW NATIONAL Prices:

LAST TIMES

GOOD SEATS AT 50c

GOOD SEATS AT 75c

THE BIRTH OF A NATION

GOOD SEATS AT $1.00

GOOD SEATS AT $1.50

Only a Few Performances Remaining

may 10/1916

WASHINGTON TIMES.

National.

"The Birth of a Nation," D. W. Griffith's great photoplay spectacle of the civil war and reconstruction days, continues to attract large audiences at the National Theater, although next week will be the fifth and last of its phenomenal engagement in this city.

Dealing with scenes easily within the memory of many men, this picture has proved its possession of a peculiar sway over the emotions of all classes and degrees of men. Its love story, though of a type that has been seen in tales of the civil war, has a strong emotional appeal.

The very capable cast presenting the piece includes Henry B. Walthall, Mae Marsh, Mariam Cooper, and Lillian Gish. To Walthall and Miss Marsh fall the chief histrionic scenes of the action.

may 10/1916

THE EVENING STAR,

"Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's photoplay spectacle, continues to attract large audiences to the National Theater, although next week will be the fifth of its phenomenal engagement in this city. Dealing with scenes easily within the memory of many men, this picture seems to exert a peculiar sway over the emotions of all classes. Its love story, of a type oft told in tales of the civil war, has a strong emotional appeal. Henry B. Walthall, Mae Marsh, Miriam Cooper and Lillian Gish are pictured in important roles.

NATIONAL EVERY NIGHT AT 8:15 Daily Matinees at 2:15 Sunday Mat. at 3:00

LAST TIMES

Plenty of Seats

Plenty of Seats

THE BIRTH OF A NATION

SEATS ARE NOW SELLING FOR THE NEXT SEVEN DAYS

PRICES:

date 5/14/16

THE WASHINGTON TIMES.

"Birth of a Nation."



ONE OF THE GRIFFITH "CLOSE UPS" IN "THE BIRTH OF A NATION" NATIONAL.



LILLIAN GISH Pictured in "THE BIRTH OF A NATION"

IT is important for intending patrons of "The Birth of a Nation" at the National to note the fact that this remarkably successful spectacle will never be shown in any but the finest theatres and at prices customarily charged for the best theatrical attractions. D. W. Griffith, creator of the epoch-making film, has made this fact clear in statements over his signature, so that it would seem incumbent upon persons who have delayed witnessing the picture to make early arrangements for a visit to the National. Continuance of the popularity of the photodrama in Washington has been paralleled in all other important communities and there is no abatement in interest here or elsewhere, as is manifested by the crowded houses at afternoon and evening exhibitions.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious. But it needs should be said that the musical accompaniment to the picture, embracing folk-songs, national anthems, appealing dance melodies and some of the finest compositions of the world's best composers, has no small part in the success of the entertainment.

The ingenuity of Joseph Carl Briel in fashioning a musical accompaniment to "The Birth of a Nation" awakens the admiration of musicians and of laymen alike. Appropriateness first of all seems to be the insistent quality, yet Briel's musical selections have been from patriotic melodies to the creations of operatic composers and from the folk song to the dance.

Just before the conclusion of the picture's projection there come upon the ear the strains of "The Star-Spangled Banner," and even the unmusical who are unable to distinguish this inspiring melody from an Irving Berlin ragtime riot are found standing, for they are then assured by the character of the picture that the exhibition is nearly at an end. To the strains of "Dixie" the Confederate troops march spiritedly upon the screen, while at almost every appearance of the "boys in blue" one hears "Yankee Doodle."

Of course these tunes naturally suggest themselves to a musical adapter, but it must be conceded that there was something of inspiration in the selection of the "Ride of the Valkyries" for each appearance of the dashing Kuklux Klan. Yet while it seems that the redoubtable clansmen know no other music than that of the Valkyries, the discerning mind will note that "Der Freischutz" and the blithesome "Light Cavalry" are also called into requisition.

Each principal character in the play has a distinctive theme which from time to time asserts itself in the musical structure. When Abraham Lincoln is seen to enter the box at Ford's Theater, strains of "Hail to the Chief" fall upon the ear. There is upon the mimic stage of that theater a company of players engaged in presenting the comedy "Our American Cousin." While the play is in progress the delightful overture to "Norma" is heard. Another scene in which Lincoln is the leading participant shows him as the humanitarian, granting pardon to a young colonel. What more appropriate melody could one suggest for this incident than the suggestive "America"?

There is an animated scene during which, on the eve of the battle, men in uniform dance joyously with their charming partners. As the picture flashes upon the screen the orchestra plays "Comin' Thro' the Rye." Perfect time is kept by the dancers and those among the beholders who are light of foot feel an almost irresistible inclination to join the merrymakers. "The Old Kentucky Home" is another of the grateful melodies fitted deftly into the scheme of things.

As the flag of the Southland flies in the breeze one hears "The Bonnie Blue Flag," and there is a splendid accompaniment in the scenes of battle when the orchestra is heard to play "The Civil War" time almost raises his voice in song when, as Gens. Lee and Grant clasp hands following the surrender of the Confederate troops to the United States forces, there is played the appropriate air, "My Country, 'Tis of Thee."

The descriptive character of the music was a wonderful aid to comprehension of the theme play. Take, for instance, the scene that would under any circumstances be regarded as exceedingly disagreeable, yet the success of Griffith's production of this scene is due in great part to the fact that the music is in perfect accord with the action. Showing the burning of a Southern village by the Federal troops, the orchestra is at once stirring and pathetic, and the scene is one of the most realistic and impressive in the entire production.

NEW NATIONAL

THIS AFTERNOON AT 3:00
TONIGHT AT 8:15
Daily Mats. 2:15-Eves. 8:15

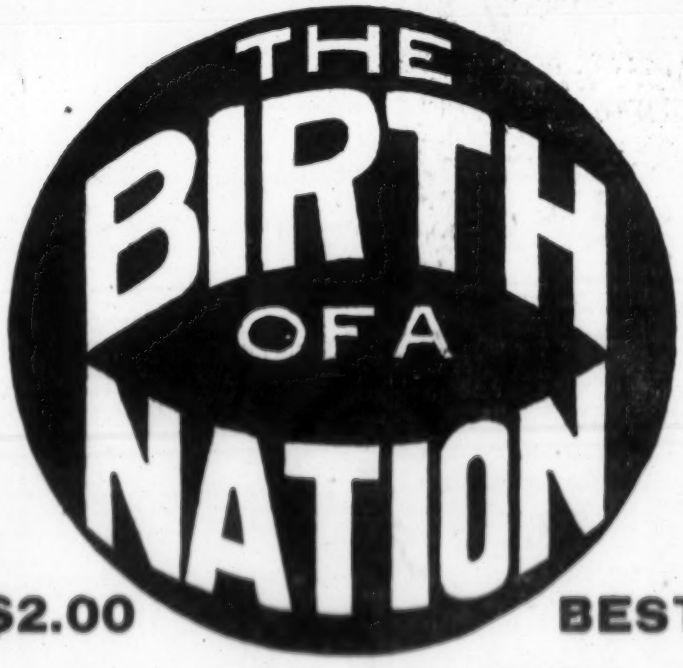
PRICES MATS. 25c, 50c, 75c, $1.00.
EVES. 25c, 50c, $1.00, $1.50, $2.00.
Mail Orders Promptly Filled When Accompanied With Check and Self-Addressed Stamped Envelope.

LAST WEEK

D. W. GRIFFITH'S

SEATS AT $1.50

SEATS AT 75c



SEATS AT $1.00

SEATS AT 50c

THE BEST AT $2.00

THE BEST AT $2.00

Good Seats Remaining For All Performances

BUY NOW!

BUY NOW!

One Hundred Thousand People in Washington Have Seen This Marvelous Spectacle---Have You? If You Have Not, You Still Have a Chance. A Seat For Everybody at a Moderate Price.

ONCE more Washington is saved from an eclipse of the drama. The Belasco Theater, after gallant but fruitless efforts to prolong the engagement of "His Bridal Night," gives up the fight to provide late spring entertainment. The National reluctantly announces the final week of "The Birth of a Nation." At a late hour last week there was reason to fear we had come to the end of our theatrical rope, and must content ourselves with idle fondling of memories that survived a season that had gone. The summer of our discontent, however, is made glorious theatrical winter by cheering news from the Drama League of Washington.

It is, unfortunately, true that we cannot speak with absolute authority of the Drama League plans. Through oversight, no doubt, we have not been taken into the confidence of that admirable organization. But word reaches us from reasonably reliable sources that the Washington society which strives for higher standards in the theater will grasp the torch from the relaxing fingers of our commercial producers and extend our knowledge of plays. This happy achievement will be consummated on the evenings of May 26 and 27 by the Drama League Players, who purpose a presentation of four brief plays. The program, we learn, will include Synge's "Riders to the Sea," which appeared in the repertory of the Irish Players; "Joint Owners in Spain," by Alice Brown; "The Lost Silk Hat," by Lord Dunsany, and "Maiden-Over-the-Wall," by Bertram Bloch.

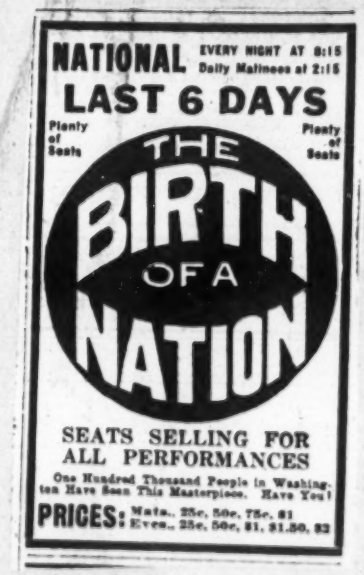
Here is dramatic fare at which, surely, the most captious cannot cavil. The list of plays seems to present delightful variety. We say "seems" because there are titles in the array (and we confess the fact with shame) that do not enlighten us as readily as the name of Mr. J. M. Synge's very charming Irish story. Nevertheless, one must be impressed by the pleasing nomenclature held forth for the edification of the respectfully attentive nonmember of the Drama League. We find, for example, a suggestion of unlimited fascination in the hyphenated appellation chosen by Mr. Bloch for what is, we deduce, an idyllic comedy of spring and youth.

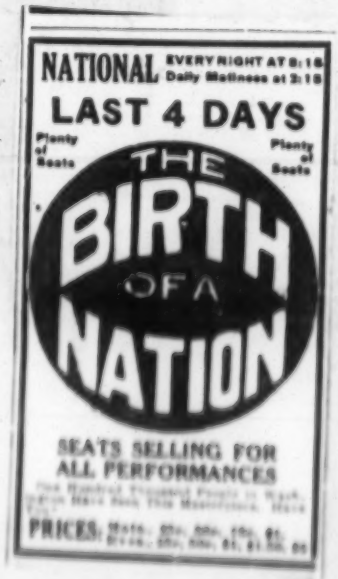
The Drama League of Washington suffers, we fear, from the innate modesty and lack of assertiveness we have had occasion to note with regret in so many of its able and energetic officers. However, the organization is now happily committed to a policy that is of paramount importance to Washington playwrights, and we confidently hope for a more widespread publicity campaign. Our optimism is based on a presumably authoritative announcement that "next season it is expected that several performances will be given by the Drama League Players, possibly including the presentation of original plays by Washington authors.

This important decision, and one that should be emulated by other branches of the Drama League, will create a unique situation in the progress of the society, and one which we will contemplate with respectful but eager attention. It is the policy of the league to appoint playgoing committees to view the enactment of new plays that have been intrusted by credulous authors to commercial theatrical managers. If the Drama League Players succeed, as undoubtedly they will, in their efforts to discover and exploit Washington authors, there will be determined efforts by professional producers to observe the Drama League presentations of the resultant plays. One may foresee, therefore, the possibility that Drama League premier performances will be attended by playgoing committees that will represent the gentlemen who produce drama for mercenary reasons. Such committees, of course, would be formed by paid employes of the very managers whose activities in the past have challenged the attention of the playgoing committees designated by the Drama League. All this, however, is irrelevant to any discussion of the society's plans and purposes. It is noted merely as an interesting example of another complicated cycle.

The Drama League is a most worthy and commendable institution. Its aims are high and its attitude toward the better things of the theater is unobjectable. For that reason it is the duty of every true friend of the theater to indorse the society's activities to any or every direction. Consequently, we ignore the fact that we were forgotten when some of the league's new idea was disseminated. We subscribe to the dear protestation of forgiveness uttered by the late Sir Richardson and comfort ourself with the hope that we may be permitted to witness the plays announced for the fourth week of May.

FRANK P. HUBBARD.







THE WASHINGTON HERALD, SUNDAY, MAY

NEW NATIONAL

THIS AFTERNOON AT 3:00
TONIGHT AT 8:15
ADULT—Mat. 25c Eve. 25c

PRICES:

LAST WEEK

D. W. GRIFFITH'S

THE BIRTH OF A NATION

Good Seats At 75c

Good Seats At $1.50

One Hundred Thousand People in Washington Have Seen This Masterpiece. Have You?
A Seat Left for Everybody

HISTORICAL FEATURES OF "THE BIRTH OF A NATION"



...present play."

...By the way, is the son of James Ward Griffith, who was a noted ... in Louisville, Ky., a few years ago. It was in Louisville that the elder Griffith made his first appearance on the stage, playing a small part in a production of "Uncle Tom's Cabin." Then he went to Louisville, where he remained for a number of years, playing in stock companies and with traveling companies that visited the city. He was married in Louisville to Miss Mary Oglesby, a member of a prominent family of that city. Their son, David Wark Griffith, was born there.

...the country was born, three years after Lee's surrender. The son took up acting as a profession and made his debut in a Louisville stock company conducted by Oscar Eagle, who is also prominent today in the motion-picture world. Afterward Griffith went to New York and found engagements as "juvenile." One of these was under the management of George H. Brennan, who was a newspaper writer in Boston twenty years ago, and who managed the company that appeared in the Dixon play, "The Clansman." It was this play in part that was used as the basis of "The Birth of a Nation."

But Griffith, it seems was all the time straining to do big things. He wrote a play called "A Fool and the Girl," which James K. Hackett produced in Washington. But as success didn't come, the restless Kentuckian turned to the newspaper field and wrote several short stories for the Sunday supplement of one of the New York dailies. One subject suggested by [illegible] was the story of the Mexican war. Griffith could not get a publication for the novelist. Griffith was impressed at the suggestion, "rattled off" a few photo-plays and waited for results. By the time two of them were accepted he was nearly on his uppers, and so the Biograph people, who were to produce the plays, gave the author a job at $5 a week, acting before the camera. This $5-a-week job was the making of Griffith, for by and by one of the Biograph directors fell sick, and Griffith took the sick man's place. Forthwith Griffith began to submit new ideas. He introduced the "close up" or enlarged portrait of the principal character in each scene—and you will see much of this in "The Birth of a Nation." He brought out the "cut back" or "insert," which visualizes the thoughts of the charcters. He specialized in the reproduction of classic stories. The company met the novelties with some misgivings, but Griffith's work spelled success, nevertheless. And before long he was the ...ager and chief director.

...In Griffith's "The Birth of a Nation" there were over 150,000 feet of film when the cameras finished their work in the West and the South. But the process of selection, which plays such a telling part in these productions, has reduced this to about 12,000 feet. The spectacle, as it stands now, takes about two and three-quarters hours to present. The first presentations was given in Los Angeles. The pictures now are to be seen in a number of the leading cities of the United States and at every theater in which the spectacle may be seen there are crowds at each presentation.

THE SUNDAY STAR, WASHINGTON, D. C., MAY 14, 1916.

National.

Just a week more remains of the engagement of the D. W. Griffith spectacle, "The Birth of a Nation," at the National. This production has just completed the fourth week in this city, having all records for length of run and for receipts. Seats for all of the remaining performances are on sale at the box office. The photoplay will not be offered in this city again before next season.

There are many elements entering into the success of "The Birth of a Nation" apart from the perfection of its photography and the excellence of the acting shown in this highly dramatic and humanly human story. Among these is the illuminating orchestral score. This music, played by a large orchestra of the best musicians, includes folk tunes, dance measures, national anthems, old war songs, selections from the works of the greatest composers, and in addition some really notable compositions by Joseph Carl Breil, who superintended the music and scoring.

The players selected by Griffith for "The Birth of a Nation" include Henry B. Whithall, Mae Marsh, Lillian Gish, Mildred Harris Chaplin, Ralph Lewis, Wallace Reid, Mary Alden, Josephine Crowell, Spottiswoode Aitken and others, unanimously famous among the devotees of the film drama.

The wonderful battle scenes, pictorialized under Griffith's direction, have never been surpassed in any other screen presentation.



Times
May 14/1916

National: "The Birth of A Nation." Feature Film.

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the National Theatre tomorrow night and will continue there for a limited engagement.

Produced during the fifth anniversary of the closing years of the civil war, the play offers an unbiased view portrayal of those epoch-making years. It is just half a century since Lee's surrender to Grant, and the entire generation of Americans which is now living, Washington, feels it more acutely than either the nation or the South are disposed to do. Griffith is credited in his production in such a manner as to please both sections, even the most sensitive of the latter

THE WASHINGTON HERALD, SUNDAY, MAY 14,



THE CURRENT WEEK.

National—"The Birth of a Nation."

Had it not been for the daily matinees inaugurated at the National Theater when the engagement of "The Birth of a Nation" opened, it would have been impossible for the management to provide accommodation for the crowds clamoring for admission. It is hoped that through the continuance of these daily matinees in addition to the usual evening performances disappointment of those who have not yet seen this epoch-making film may be averted. Griffith lays stress upon his announcement that the spectacle will never be shown in any but the best theaters and at prices that prevail with high-class attractions. There will positively be no reduction of prices during the engagement in this city.

"The Birth of a Nation" is stupendous in every way. Eight months were spent in preparation of the spectacle. One of the high points in the presentation is in the graphic reproduction of the assassination of Abraham Lincoln in Ford's Theater at Washington. This representation of a tremendously vital happening is said to be as nearly accurate as it is possible to achieve after the lapse of half a century. The interior of the theater is an exact reproduction of the auditorium and stage of that historic playhouse and every action of Lincoln as he sat in a box to watch the play, "Our American Cousin," is as described in authoritative accounts of the tragedy.

The battle scenes that are pictured are a triumph of realism and for thrills there could be no more stirring activities than those of the Ku Klux Klan during the reconstruction period at the close of the civil war.

The story itself is founded upon Thomas Dixon's world-popular novel, "The Clansman," and there is thus a strong element of romance as well as delightful leaven of comedy. It is doubtful if there has ever been a more able cast of players than is seen in this production, and with its orchestral music the show becomes the greatest triumph in the history of the theater.

With the matinees tomorrow will begin the fifth successful week of the unprecedented run of this globe-girdling spectacle.

WASHINGTON TIMES, SUNDAY, MAY 14.



SCENE FROM "THE BIRTH OF A NATION"

National: "The Birth of a Nation." Feature Film.

SEATS for the spectacular creation of D. W. Griffith, "The Birth of a Nation," at the National Theater continue to be sold a week in advance, although tomorrow will mark the beginning of the 5th of the phenomenal run of this great production.

"The Birth of a Nation" is as vital a production, and its universality depends upon that its appeal is to the heart, and contains as strong a human interest as it does historical interest. [illegible] [illegible] [illegible]

"Birth of a Nation" and Mexican War Pictures at

Poli Players Support Spoken Drama in Week Given Over to Films, With the "Yellow Ticket." Morton's Sensational Success. Griffith's Film of Reconstruction Period to Be Shown for Two Weeks at National. First Mexican War Pictures to Be Shown at Belasco.



SCENE FROM "A BIRTH OF A NATION" -National-

May 14/1916



HENRY WALTHALL -National-



MIRIAM COOPER -National-

THE WASHINGTON TIMES, SUNDAY, MAY 14,

may 17/1916

"BIRTH OF A NATION" STAR



MIRIAM COOPER.

WASHINGTON HERALD, WEDNES

BILL FOR CENSORSHIP OF "MOVIES" REPORTED

Representative Hughes Urges House to Pass Measure Providing for Federal Board.

Representative Hughes, of Georgia, submitted to the House yesterday the formal report from the Committee on Education urging the passage of the bill providing for Federal censorship of moving pictures. It asserts that Federal censorship is the only way by which moving picture producers can escape the burdensome restrictions that will be imposed upon them by State and municipal authorities.

"The sooner the bill becomes a law, the better it will be for the industry," says Mr. Hughes in his report, "for it would be much easier to prevent the formation of a State or city board of censors by showing that there is already in existence an efficient Federal regulation than it will be to have a local board abolished which was created before the Federal law became effective. In any event the national board will be considered the leading motion picture commission and its decisions will carry the weight of leadership. Should a picture be passed by the national board a local board would have to give a good reason to the public for prohibiting the exhibition of the picture."



WASHINGTON POST: SUNDAY, APRIL 16.

NOW COMES the silent drama. Shakespeare's anniversary may be celebrated on Broadway and honored in the stock houses of Pocatello and Visalia, Haptmann may be revived in Chicago, Shaw may draw royalties from the activities at the Playhouse in New York. What of these passing whims? Washington is not downhearted. We have with us this week Mr. Griffith's classic of the movies. The film form of entertainment reigns confident and serene in the theaters of the National Capital.

Timid friends of the spoken play may be unduly alarmed by the current theatrical situation. They hear that "The Birth of a Nation" will round out the season at the National. They know that the Columbia is permanently addicted to the picture habit. They read that the Belasco offers camera records of Mr. Villa's untimely trip to a more southern climate. A glance at the opposite page discloses an imposing amount of attention to the exploitation of the screen. Nevertheless, the older form of amusement is not yet a relic of the past. Mr. Belasco is hurrying to the rescue with audible comedy and "The Bird of Paradise," temporarily detained by matters of minor legal importance, will wing a swift flight to the shores of the Potomac, bringing sensuous melodies to emphasize the lure of a South Pacific idyl.

It is with almost brazen shamelessness that we confess a total lack of grief over the temporary triumph of the photographer. It enables one to indulge a craving for renewed and repeated contemplations of the remarkable pictorial drama that goes on exhibition at the National tomorrow evening. "The Birth of a Nation" arrives in Washington somewhat late in its amazing career. We have seen it displayed at the Liberty Theater in New York, the Atlas Theater in Cheyenne, and the Mormon-owned playhouse in Salt Lake City. It has been viewed by several million Americans and has had genuine runs in communities that are defined in the vernacular of the legitimate theater as "one-night stands." Obviously, there is reason for the extraordinary vogue of the photoplay.

But why bother about the causes behind the film's achievements, which have added dignity to the motion picture art. It is likely that an elaborate orchestration has played its part in the extraordinary popularity of the picture, just as the haunting melodies of "The Bird of Paradise" have aided that Hawaiian "Madam Butterfly" to smash theatrical records during three lean years in the theater. The simple fact remains that an army of unpaid press agents is working industriously in Washington today in behalf of "The Birth of a Nation." Our modest effort in the same worthy cause is but a faint chord in a mighty chorus of praise.

* * * *

As the season approaches its languid last weeks one may confidently predict fresh lamentations on the decline of the drama. Serious-minded reviewers who consecrate their energies to the uplift count that spring lost in which they fail to deplore the shortcomings of the theater. Consoled by the conviction that accredited champions will ride their annual tilts in behalf of highbrowism, we venture timidly into a less popular tourney-place to sound a minor note on the decline of dramatic criticism.

This species of sacrilege is inspired by reviews of "Pete," the Hall Caine drama disclosed to Buffalo's professional playgoers some ten days ago. Reviewers who contribute to the edification of amusement seekers in Buffalo are, in a manner of speaking, dominated by fashions and standards that obtain in the larger city of the State. We were prepared, therefore, for clashing opinions on the merits of the play. It is not the fulfillment of these expectations, however, that challenges our attention, but certain interesting discoveries about the play and the manner of its interpretation which we have culled from the criticisms.

Thus, we learn from the printed words of one Buffalo authority on the drama that "the scenes (of 'Pete') are set in the Isle of Man, a mythical place, which seems to be a quiet little spot." Again, according to a rival expert in Buffalo: "Mr. (Derwent Hall) Caine is obviously a clever understudy of Henry Miller. His gestures, his intonations, everything about him, in fact, except his stature is the reflection of Henry Miller."

Mr. Hall Caine should feel a certain degree of pride in the remarkable feat accredited to his ingenuity. He has not only "set" the scenes of "Pete" in a mythical place, but managed to write the play while sojourning on the "fabled" island. The younger Caine, too, should respond gratefully to this subtle Buffalo flattery. He now takes rank as one of the most remarkable "quick studies" of the modern stage. Derwent Hall Caine has seen Henry Miller give just one demonstration of his acting methods. That was in the course of a "Dante Long Legs" performance at Stamford, Conn., this season. Thus gathers the impression, via Buffalo, that Hall Caine's son became Mr. Miller's understudy and minute follow, assisting his American manager and while playing some ten times in England the later role of a play that Mr. Miller has yet to see.

STAR, TUESDAY, MAY 16.

New National.

"The Birth of a Nation," in its fifth and closing week, still commands interest at the New National Theater, where last evening the applause expressed the same interest at various stages of the big photo-production as that which marked the opening night. The drama is not always a rigidly faithful reflex of the truth of history, because the play must supply a thrill or a shudder here and there that strict truth might hardly justify; but there is much of truth in the photoplay pictures of the great war that ultimately brought a divided nation into union. The great appeal of the production, however, is its wonderful accomplishmept in a photo-dramatic way.

N TIMES, TUESDAY, MAY 16.

NATIONAL.

The record for continuous performance of a theatrical attraction in Washington has been broken by the Griffith spectacle, "The Birth of a Nation," which began its fifth week at the New National Theater yesterday. Apparently there is no diminution of interest if the size of the audiences which attended the two performances can be any measure.

The film spectacle seems to have unusual capacity for making people return to see it again and again. The big theme of the play and the mass of incident that go to make it up seem almost impossible to grasp at the first sitting, and persons who have seen it once return again to watch for and note particularly scenes that impressed them in the first performance, but which the rapid change of scene and incident made impossible to watch closely.

It is understood that the run of "The Birth of a Nation" will close on Saturday night, closing the season of the National Theater.

POST: TUESDAY, MAY 16.

National.—"The Birth of a Nation."

"The Birth of a Nation" is still the attraction at the National. This is the fifth week of the Washington run, and announcement is made that it will come to a close on Saturday night. Naturally, even as late as the fifth week, there has been no diminution in the attendance, the house having been filled to overflowing since the first performance some weeks ago.

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their prettiness. She can forget the camera and register expression, and her acting carries sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall as her fiancé, go down past the slave quarters on their way to the home of the latter through the agency of the ancient symbol of Virgin goddess of romance, the dove. Yet during all this time in their contempt in the sacred other they never look directly at each other. They seem more affectionate if anything on the passing visit. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and arousing meaning that the audience involuntarily experiences a delightful thrill of sympathy.

Miss Gish is shortly contracted to "The Birth of a Nation" with the leading producing firm through Capt. [illegible] who plays the Northern heroine. The [illegible] Northern heroine is of [illegible] birth, just as Miss Gish is a native [illegible] but quite likely some [illegible] a time in her early girlhood she has since traveled, she knows [illegible] moving picture world, and is [illegible] with that matter.

Miss Gish, who is dark and [illegible] Penn on the stage as a [illegible] across a portion of the [illegible] Baker, Rochester's [illegible] was introduced to D. W. [illegible] first picture. He [illegible] [illegible] and [illegible] [illegible] to [illegible] [illegible] [illegible]

New National Every Night at 8:15 Daily Matinees at 2:15 Sunday Matinee at 3:00

Prices Mats., 25c, 50c, 75c, $1.00 Eves., 25c, 50c, $1, $1.50, $2

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Engagement Extended One Week

Run Positively Terminates Saturday Night, May 27

One More Week! One More Week!

THE BIRTH OF A NATION

Twice Daily Until Sat., May 27

Twice Daily Until Sat., May 27

All Seats Selling All Seats Selling

Owing to the Enormous Demand for Seats It Has Been Decided to Give the Birth of a Nation One Week Longer at the National, Washington

HERALD, TUESDAY, MAY 16.

National—"The Birth of a Nation."

About five weeks ago there were whispered notices and reading of books over the coming of "The Birth of a Nation." There was some opposition to its opening here, and some wiseacres predicted that such a thing would never come to pass. Opposition came principally from those who had never seen the production. Now it is said a hundred thousand Washingtonians have seen it, and no longer is there an opposing voice. People that heard an opposing voice. People that heard an opposing voice. People that heard

WASHINGTON TIMES, WEDNESDAY, MAY 17.

Elimination of Villain Would Destroy Drama, Says Griffith

Photoplay Producer Sends Frank Views on Censorship to Members of Congress.

RIDICULES PROPOSED LAW

Declares Captious Orders of Censors Would Destroy Art of the Picture.

David Wark Griffith, who is by way of being the most authoritive person in these United States regarding the production of motion pictures, declares that if the principles of censorship proposed in the national censorship bill before Congress, had been suggested for literature there would have been no Shakespeare, no Dickens, no Thackeray, no Dumas, no Cervantes, no Hugo, no Ibsen, and certainly no Maeterlinck.

Griffith is the author of an anti-censorship pamphlet which has, within the past two or three days, been placed in the hands of every member of Congress and most of the people who will have the most to do with the censorship legislation that is proposed.

The producer of "The Birth of a Nation" and a hundred other films uses sarcasm and keen analysis in his summing up of the evils of censorship and his prediction of what will happen. Books and newspapers will be the next to feel the weight of the rumors of people whose business it is to attend to other people's business.

Advocates Talk Nonsense.

"It is painful to listen to the nonsense about censorship from the people who are behind it," Mr. Griffith writes.

"These people would not have us show the glories and beauties of the most wonderful moral lesson the world has ever known—the life of Christ—because in that story we must show the sins of the traitor Judas Iscariot.

"If the modern censors existed in those ages, and followed out their principle to a logical conclusion, there would have been written no book of Homer; there would not have been written for the stage of the human race that grand tragedy of Greek called the Bible, there would have been no theatre. There would have been no thrilling heart throbs given us in the priceless heritage of the English tongue from the pen of Shakespeare.

Would Avoid Truth.

"According to the theory of the censor, the moving picture producer must obviously avoid the truth for fear of insulting on the part of races, governments and individuals.

"Constitutional Right.

"It is the constitutional right of the citizen to bring to this country any person he may choose, whether that person is willing to pay the head tax or not. Under the censorship proposed, the moving picture producer would be prohibited from showing the people of this country the habits and customs of the people of other countries, for fear of offending the sensibilities of some of the people.

"Speechless English.

"And so on down the line. Imagine a picture play producer trying to picture the life of the English people without showing the drinking habits of the people. Imagine a picture play producer trying to picture the life of the Germans without showing the beer habits of the people. Imagine a picture play producer trying to picture the life of the Spanish without showing the bull fights. Imagine a picture play producer trying to picture the life of the Italians without showing the Mafia. Imagine a picture play producer trying to picture the life of the Irish without showing the fighting habits of the people. Imagine a picture play producer trying to picture the life of the Scotch without showing the drinking habits of the people. Imagine a picture play producer trying to picture the life of the Americans without showing the graft and corruption that is said to exist in our politics. Imagine a picture play producer trying to picture the life of the Chinese without showing the opium habit. Imagine a picture play producer trying to picture the life of the Japanese without showing the hara-kiri habit. Imagine a picture play producer trying to picture the life of the Turks without showing the harem habit. Imagine a picture play producer trying to picture the life of the Russians without showing the vodka habit. Imagine a picture play producer trying to picture the life of the Hindus without showing the caste habit. Imagine a picture play producer trying to picture the life of the Negroes without showing the cannibal habit. Imagine a picture play producer trying to picture the life of the Indians without showing the scalping habit. Imagine a picture play producer trying to picture the life of the Mexicans without showing the knife habit. Imagine a picture play producer trying to picture the life of the Jews without showing the money habit. Imagine a picture play producer trying to picture the life of the Arabs without showing the camel habit. Imagine a picture play producer trying to picture the life of the Egyptians without showing the mummy habit. Imagine a picture play producer trying to picture the life of the Esquimaux without showing the igloo habit. Imagine a picture play producer trying to picture the life of the Swiss without showing the cheese habit. Imagine a picture play producer trying to picture the life of the Dutch without showing the wooden shoe habit. Imagine a picture play producer trying to picture the life of the Belgians without showing the dog habit. Imagine a picture play producer trying to picture the life of the Germans without showing the militarism habit. Imagine a picture play producer trying to picture the life of the Spanish without showing the bull fights. Imagine a picture play producer trying to picture the life of the Italians without showing the Mafia. Imagine a picture play producer trying to picture the life of the Irish without showing the fighting habits of the people. Imagine a picture play producer trying to picture the life of the Scotch without showing the drinking habits of the people. Imagine a picture play producer trying to picture the life of the Americans without showing the graft and corruption that is said to exist in our politics. Imagine a picture play producer trying to picture the life of the Chinese without showing the opium habit. Imagine a picture play producer trying to picture the life of the Japanese without showing the hara-kiri habit. Imagine a picture play producer trying to picture the life of the Turks without showing the harem habit. Imagine a picture play producer trying to picture the life of the Russians without showing the vodka habit. Imagine a picture play producer trying to picture the life of the Hindus without showing the caste habit. Imagine a picture play producer trying to picture the life of the Negroes without showing the cannibal habit. Imagine a picture play producer trying to picture the life of the Indians without showing the scalping habit. Imagine a picture play producer trying to picture the life of the Mexicans without showing the knife habit. Imagine a picture play producer trying to picture the life of the Jews without showing the money habit. Imagine a picture play producer trying to picture the life of the Arabs without showing the camel habit. Imagine a picture play producer trying to picture the life of the Egyptians without showing the mummy habit. Imagine a picture play producer trying to picture the life of the Esquimaux without showing the igloo habit. Imagine a picture play producer trying to picture the life of the Swiss without showing the cheese habit. Imagine a picture play producer trying to picture the life of the Dutch without showing the wooden shoe habit. Imagine a picture play producer trying to picture the life of the Belgians without showing the dog habit. Imagine a picture play producer trying to picture the life of the Germans without showing the militarism habit.

TIMES, FRIDAY, MAY 19.

TYPICAL MOTHER IN "BIRTH OF A NATION"

Josephine Crowell, As Mrs. Cameron, Idealizes Character, Says Critic.

"The Birth of a Nation" claims to have within its cast one of the few typical American mother roles played by Josephine Crowell.

Now that Mother Day has just passed it is not amiss to speak of the stage Mother. Frequently she has had a place upon the stage, and recently she has come prominently before the public in "Madame X" and "Mother," plays which expressed the melodramatic and maudlin sentiment. There have been others, like "Kindling," where the maternal spirit or instinct was represented. Seldom has the modern stage seen the Spartan mother, or the selfish mother; rather it is the character which typifies the mother-love.

Shakespeare was not given to creating the mother character, he eschewed it rather. There is none of the mother in Juliet or Portia or Lady Macbeth. Though ideally poetical, Juliet and Portia, they cannot be associated with motherhood, while Lady Macbeth is the embodiment of ambition with none of the finer qualities which express the maternal spirit. One can hardly conceive of Lady Macbeth in the role of a mother. She would probably send her sons to the wars with much glee while Juliet would neglect her children for her husband and Portia would bring them up on the rule of three. None of these would typify the American mother, particularly the American stage mother.

Love and Sacrifice.

Here we like to have all that mother love and sacrifice mean emphasized. The selfish mother who exacts everything from the child until it is sixty years old, and gives it nothing after the age of six, has not been depicted upon the stage, and probably would not be greeted with favor by the American public. Since the grown-up has time to hear of the mother who gives her sons over to her country, open-handedly, freely and hermanly.

It was remained for the photoplay to give us the ideal mother, the typical American mother. She is not of today, she knows with a history and all of accomplishment. The author with a [illegible] has given us a picture of the mother [illegible] of the [illegible] of the [illegible] of the

PLAYS A LEADING ROLE IN "BIRTH OF A NATION"



LILLIAN GISH.

DUAL LOVE AFFAIR IN GRIFFITH FILM

"Birth of a Nation" Is Not All War and Turmoil and War's Alarms.

All is not war, nor war's alarms in "The Birth of a Nation," the Griffith spectacle now at the National Theater. All is not turmoil and confusion. There are two perfectly developed love stories during the action of the play; love stories that appeal more than do the average tales, to the grown-ups of this generation.

And it is because the lovers were contemporary with the fathers and mothers of the lovers of today, and one can see that the style of lovemaking has not changed with the years; its sweet song is sung in the same key and to the same accompaniment.

The first note of the song is heard by Margaret Cameron and Phil Stoneman before the call to arms has been sounded in the land, and all is serene in the little Southern home to which has come the young Northerner to visit his college chum. The haughty little Southern beauty wins his heart, and when he is summoned home to take his place in the great struggle that has begun between North and South, he takes with him the heart and troth of the beautiful Southern girl. It is years ere that troth can be plighted at the altar. In the meantime each passes through perils of war, but after the terrible days of Reconstruction are over and peace reigns supreme the couple finds happiness.

The love of the "Little Colonel" and Elsie Stoneman begins at the Army Hospital in Washington, where Colonel Cameron has been taken as a prisoner of war, apparently mortally wounded. He is brought back to health by the careful nursing of Elsie and falls a victim to her pleasant charm.

And while no troth is plighted at the time between the little Northern girl and the Little Colonel, there is an understanding between them that when the fearful struggle that is separating the States, as well as lovers, is over, they will join their lives as their hearts are already joined.

GRANT'S HEADACHE CURED BY VICTORY

When Lee Consented to Talk Surrender Terms at Appomattox Pain Disappeared.

D. W. GRIFFITH'S

One More Week

THE BIRTH OF A NATION

One More Week

Your Last Chance

Your Last Chance

TAKE NOTE ALL THEE WHO READ!

OWING TO THE ENORMOUS DEMAND FOR SEATS, THE ENGAGEMENT HAS BEEN EXTENDED ONE WEEK

Run Positively Terminates Sat., May 27

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To Miss This Masterpiece Is to Give Your Neighbor an Advantage

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EVERY NIGHT AT 8:15
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SUNDAY MATINEE AT 3:00

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---- EVES., 25c, 50c, $1.00, $1.50, $2.00

A Word to the Wise Is Sufficient---

GO!!

There Are Plenty of Seats for All Performances



PLAYS A LEADING ROLE IN "BIRTH OF A NATION"



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GRANT'S HEADACHE CURED BY VICTORY

When Lee Consented to Talk Surrender Terms at Appomattox Pain Disappeared.

Judge Kimball Is Buried.

The body of former Judge Ivory G. Kimball, who presided in the District Police Court for more than ten years, was buried in Arlington National Cemetery yesterday afternoon, following impressive services at Metropolitan Presbyterian Church and at the grave. The services at the church were under auspices of Burnside Post No. 8, G. A. R. The services at the grave were conducted by Hiram Lodge No. 10, F. A. A. M.

Indications are that the bill to prevent fradulent advertising in the District will become law in the near future. The conference report on the measure yesterday was presented to the Senate and House. The bill is amended so as to punish persons who have a purpose to deceive, regardless of whether the purpose to deceive is a fraudulent one.

The measure makes it unlawful for any person, firm, or corporation in the District to display or circluate in any way false advertisements with intent to deceive the public.

Backache? Run Down? Tired? Clean the Kidneys with Hot Water and "Anuric"

When run-down after a hard winter—when life indoors has brought about a stagnant condition in the circulation—most everyone is filled with uric acid—especially is this so of people past middle age. This uric acid in the blood often causes rheumatism, lumbago, swelling of hands or feet, or a bag-like condition under the eyes. Backache, frequent urination or the pains and stiffness of the joints are also often noticed. Dr. Pierce says that everyone should have a good sweat every day—should drink plenty of pure water and exercise in the open air as much as possible. This helps to throw out the poisonous uric acid through the skin and the "water." But for such persons as are past middle age it's often impossible to do this, and lime salts are deposited in the arteries, veins and joints, causing all kinds of distressing conditions. An antidote for this uric acid poison is to take hot water before meals and "Anuric." Ask your druggist for Doctor Pierce's Anuric, or send Doctor Pierce's Invalids' Hotel and Surgical Institute in Buffalo, N. Y., a dollar bill for a full treatment, or ten cents for a trial package.

"Anuric" is a recent scientific discovery by Dr. Pierce. "Anuric" drives the uric acid out of your body. It is a uric acid solvent so effective that it eliminates these poisons, cleanses the system, allows your overworked kidneys to resume their normal functions, and just a few days' treatment with "Anuric" will convince you, because it brings lasting relief to your painful, aching rheumatic joints—no more backache or dizzy spells. Try it now and be convinced!—Adv.

Promote Miss A. V. Williams from teacher 5th grade to teacher 7th grade, Garnet—Patterson School.

Promote Miss B. L. Nalle from teacher Class 3 to Class 4, Garnet-Patterson School.

Promote Miss W. A. Coleman from teacher 3d grade to teacher 4th grade, and transfer from Slater School to Garnet-Patterson School.

Promote Miss G. P. Early, teacher Class 2 to Class 3, Cook School.

Transfer Miss K. McC. Ambler, teacher Class 3 from Cook to Slater School.

Appoint temporarily for services rendered on May 15, 16, 17, Mrs. A. G. Lewis, teacher class 5, Garnet-Patterson School.

Appoint Miss C. L. Lucas, teacher Class 2, Cook School.

Appoint as substitute teacher in the white graded school the following: Mrs. J. B. Marsh, Miss E. R. Rutherford.

Sunday School Teachers to Meet.

The Elementary Sunday School Teachers' Union will hold its regular meeting Friday at 5:30 o'clock at Public Library. A second meeting will be held Friday evening at 7:45 o'clock at Fourth Presbyterian Church, Thirteenth and Fairmont streets. Miss Maggie Wilson, of Baltimore, will speak on "Cradle Roll and Junior Work," at the evening session.

Law School Banquet Planned.

The arrangements for the joint banquet of students and alumni of the National University Law School, to be held at the New Ebbitt on the evening of June 1, have about been completed. Chairman Wellstood White announces that more than 500 are expected to be in attendance.

PEOPLE'S
DEPARTMENT STORE
JOSEPH GOLDENBERG, Proprietor
8TH STREET AND PENNA. AVE., S.E.

HERE, MEN—GET YOURS
CROSSETT SHOES



"Make Life's Walk Easy."

Although there has been a record-breaking rush for these superlatively fine Crossett Shoes which came to us in the big purchase last week, there are still full lines to pick from.

These are all $3 to $7 Low Shoes—just right for the coming season's wear—every popular shape—all wanted leathers. Elegant Low Shoes in button Oxfords, blucher-cut Oxfords, and straight-lace Oxfords; medium and narrow toes; English and conservative styles; all sizes and widths.

$2.50

D. W. GRIFFITH, whose infinite patience is the keynote to the success of his great film spectacle, "The Birth of a Nation." The spirit of determination that he possesses can be read clearly on his face in the photograph below.



PATIENCE MADE GRIFFITH FILM

"Birth of a Nation" Produced Only After Many Trials, Setbacks and Woes.

18,000 MEN IN THE SCENE

Vast Army Had to Be Trained and the Screen Battles Snapped and Resnapped.

New National THIS AFTERNOON AT 3:00
TONIGHT AT 8:15
Daily—Mats., 2:15, Eves., 8:15

Mail Orders Promptly Filled When Accompanied With Check and Self-Addressed Stamped Envelope.

PRICES: Mats.—25c, 50c, 75c, $1.00
EVES.—25c, 50c, $1.00, $1.50, $2.00
Seats Selling for All Performances.

LAST 14 TIMES

D. W. GRIFFITH'S

Good Seats At 50c — Good Seats At 75c

THE BIRTH OF A NATION

Good Seats At $1.00 — Good Seats At $1.50

This Engagement Will Positively Terminate Saturday Night, May 27

STAR, WASHINGTON, D. C., MAY 21,

"Birth of a Nation."



opportunity for log-rolling in hotel rooms and corridors and the time honored horse swapping game could be depended upon to save the situation.

Instructions May Not Hold.

The fact is, however, that there will be few delegations at Chicago that can be depended upon to stand pat under great pressure. There are Roosevelt sympathizers or Hughes sympathizers lurking in practically every delegation, and nobody seems to regard instructions as very binding this year.

Added to these emotional fellows who may switch to some "undesirable" at any moment, are the delegates who have no instructions whatsoever, and who say they cannot make up their minds until they arrive in Chicago and look the situation over.

Altogether the situation doesn't seem to promise a great deal of chance for

CEPT ANY SUBSTITUTE. Ask to taste.

LIPTON'S TEA



A level teaspoonful makes two cups
For its remarkable economy, giving over 300 cups to the pound—*and for its surpassing quality in the cup*—you should drink Lipton's Tea. The quality never varies, the prices have not advanced.

Airtight ½ lb. tins
25c 30c 35c

Thomas Lipton
TEA and COFFEE PLANTER, CEYLON

Straw Hats At Almost ½ Price

$2.00 Hats...$1.15
$2.50 Hats...$1.55
$3.00 Hats...$1.75
$3.50 Hats...$2.15
$4.00 Hats...$2.55

If You Want to Buy High-Grade Clothing at Bargain Prices, Don't Fail to Attend This

Genuine Panama Hats in 12 New Shapes.

$7.50 Panamas..$4.35
$10.00 Panamas..$6.35
$5.00 Leghorns..$3.35

Great Retiring Sale

We are going out of business, that is the reason for this great reduction of fine clothes.



Hart Schaffner & Marx

Schloss Bros. & Co.



Fine Suits for Men and Young Men are on sale here at reduction of from 25 to 50% from our former Regular Prices.

$8.50 Palm Beach and Linen Cloth Suits.....$6.75
$10.00 Palm Beach and Linen Cloth Suits.....$7.50
$15.00 Fancy Cassimere and Worsted Suits.....$10.75
$20.00 Fancy Cassimere and Worsted Suits.....$13.75
$25.00 Fancy Cassimere and Worsted Suits.....$17.75
$30.00 Fancy Cassimere and Worsted Suits.....$22.75
$35.00 Fancy Cassimere and Worsted Suits.....$26.75

Guaranteed Blue Serge Suits, absolutely sun fast, are offered at the same reduction as above.

Plenty of Pinch Back Suits for the Young Man at $10.75, $13.75 and $17.75

Bargains in Men's Furnishings

$1.00 Silk Hose, 49c
50c Silk Hose, 29c
25c Lisle Hose, 14c
$2 Pajamas, $1.59
$1.00 Pajamas, 98c

KAUFMAN CLOTHING CO.

933 Pa. Ave. N.W.
Next to Hess Shoe Store

Neckwear at Reduced Prices

75c Neckwear 49c
50c Neckwear 39c
25c Wash Ties 17c
50c Belts 39c
75c Belts 49c

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D. W. GRIFFITH, whose infinite patience is the keynote to the success of his great film spectacle, "The Birth of a Nation." The spirit of determination that he possesses can be read clearly on his face in the photograph below.



PATIENCE MADE GRIFFITH FILM

"Birth of a Nation" Produced Only After Many Trials, Setbacks and Woes.

10,000 MEN IN THE SCENE

Vast Army Had to Be Trained and the Screen Battles Snapped and Resnapped.

New National THIS AFTERNOON AT 3:00
TONIGHT AT 8:15
Daily—Mats., 2:15, Eves., 8:15

Mail Orders Promptly Filled When Accompanied With Check and Self-Addressed Stamped Envelope.

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EVES.—25c, 50c, $1.00, $1.50, $2.00
Seats Selling for All Performances.

LAST 14 TIMES

D. W. GRIFFITH'S

Good Seats At 50c

Good Seats At 75c

THE BIRTH OF A NATION

Good Seats At $1.00

Good Seats At $1.50

This Engagement Will Positively Terminate Saturday Night, May 27

STAR, WASHINGTON, D. C., MAY 21,

"Birth of a Nation."





D.W.GRIFFITH DIRECTING A SCENE IN THE BIRTH OF A NATION.

TAKE NOTE

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SEATS SELLI

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TO THE ENORMOUS
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NG FOR ALL PERFORMANCES!

To Miss This Masterpiece Is To Give Your Neighbor An Advantage

NEW NATIONAL

WASHINGTON

TWICE DAILY
Including Sunday

Mail Orders Promptly Filled When Accompanied With Check and Self-Addressed Stamped Envelope.

PRICES: MATS., 25c, 50c, 75c, $1.00
EVES., 25c, 50c, $1.00, $1.50, $2.00

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D. W. GRIFFITH'S

One More Week

THE BIRTH OF A NATION

One More Week

Your Last Chance

Your Last Chance



The above two scenes from "THE BIRTH OF A NATION" NATIONAL depict the assassination of Lincoln at Ford's Theater.

At the right MARIAN COOPER "the Southern Girl"

WASHINGTON, D. C., MAY 21.

The Transcript said:

"When 'The Birth of a Nation' disappears from the screen at the Majestic next Saturday, after the film has been unrolled many more times than has ever before been the lot of motion pictures in Boston, it will leave one good memory behind it. At a time when there was sore need, the outcome of the controversy over it that ousted alfresco the liberty of the theater and gave freedom of representation there a new charter in this town. Whether the pictures that fill the second part of 'The Birth of a Nation' misrepresent conditions in the South during the reconstruction period is a matter for divergent opinion and vigorous debate. But whether they are true or false to recorded fact, there was not and there is not a valid reason why they should not be seen by all who care to look upon them.

Many a play in the theater has put forth matter about which there was contrary opinion and in a number that gave offense to those that held the opposite view. But rarely has the Birth of a Nation' come to our attention of late that has not been preceded by some unfavorable comment. Many thousands have seen the representation without any harmful effect. Many thousands have seen the good work of Miss Dixon's book in its dramatic form. Many thousands have seen the picture of Lincoln's assassination and have found in it no cause for offense. Many thousands have seen the picture of the Ku Klux Klan and have found in it no cause for offense. Many thousands have seen the picture of the Ku Klux Klan and have found in it no cause for offense.

"BIRTH OF A NATION" SHOWS DANCING OF '61



When the beaux and belles of '61 danced the small hours away, they did not indulge in the hesitation, the tango or the fox trot, but a waltz or polka (may a schottische or a lancers, or perhaps the Virginia reel put rhythm in the feet and tingle in the blood. So David W. Griffith, in his reproduction of the Parliament ball scene in "The Birth of a Nation" at the National, has the young people dancing to the strains of "Dixie" and "The Bye" orchestrated to waltz time. For this lovely, almost sensuously interesting scene is brought the tattered flag that had been through the initial conflict of the battle of Bull Run when the Confederates drove the Federals headlong before them and baptized the stars and bars in glory. How the johnny reb's march and how the women cheer as the flag is displayed and one hears the strains of "Dixie" and "Hail Columbia" mingled. But soon comes the word that the young officers at the ball must go to the front. A scene of wild confusion follows upon the heels of the dancing and as darkness shuts the scene in there is heard above the strains of departing troops and cheering the plaintive, pathetic notes of "Home, Sweet Home," and the ball is over. Then the scene changes to the battlefield, where the dead and wounded lie, and the sorrowing girls are in search of the bodies of their lovers. The little scene of the early days of the war is one of the most beautiful in the picture, and is a masterpiece of its kind. It is a fitting climax to the wonderful production achieved by David W. Griffith and the man who put together the score for him. Indeed, the score is a composite, a putting together of great ideas of great themes suitable to Griffith's great ideas rather than an original work. It is in the making, however, comparable to the way European composers like Liszt, Chopin and Dvorak took the melodies of the common people, the folk music so to speak, and combined and elaborated them. Thus the big moments of the early part of "The Birth of a Nation," laid in the Southland, resort to "Dixie," "My Maryland," "Marching Through Georgia," "Tramp, Tramp, Tramp," "Kingdom Coming," "The Girl I Left Behind Me," and "Home, Sweet Home." To what other tune should the Southerners, bound for war parade than to the ever familiar "Dixie"? What more splendidly typifies the rebels of the Piedmont-to-the-sea than the stirring troops to their own pen than the gracious "Maryland, My Maryland"? Of course, "Marching Through Georgia" are the men when the correspondents give the news of Sherman's march, but it is "Marching Through Georgia" with a new significance—back to their work of rebuilding a shattered country. Then, for the last tragedy of war's wake. The Star Spangled Banner is sung the grand finale of the work, and the meaning of the words, for the second time, with a greater fullness and truth in a greater nation whose flag is the combined banner of Americans—both in the geographical sense and in patriotic accord.



LILLIAN GISH — IN "THE BIRTH OF A NATION" — NATIONAL

THE CURRENT WEEK.

National—"The Birth of a Nation." "The Birth of a Nation" still runs one more week at the National, beginning with a matinee this afternoon and giving two performances daily, closing next Friday. May 28, making in all a six weeks' run.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider range than "The Clansman" play. Mr. Griffith's film covers the years of history and pictures the greatest events of the era between the years as well as those of reconstruction. Lincoln, Lee and many of the early giants of the Confederacy, the inauguration of Jefferson Davis, the beginning of the civil war, the battle of Bull Run, the signing of peace at Appomattox, the assassination of the President in Ford's Theatre and the pursuing city of the conspirators, the building of the Union Pacific railroad, the Ku Klux Klan, the carpet baggers, the reconstruction days, the impeachment of Johnson, the rise of the negro to power, the Hayes-Tilden election, the withdrawal of the troops from the South, the Spanish war, the Panama canal, the Roosevelt administration, the Taft administration, the Wilson administration, the European war, the Mexican situation, the preparedness movement, the present day—all these are pictured in the film. Many people have criticised the picture because of its partisan character, but it is the opinion of those who have seen it that it is not partisan, but that it is a fair and impartial picture of the events of the time. Mr. Griffith has been criticised for his treatment of the negro, but he has shown the negro as he was, and as he is. The picture is a wonderful one, and a great lesson to all who see it.

POST: TUESDAY, MAY 23.

National—"The Birth of a Nation."

This week marks the last exhibitions of Griffith's film masterpiece, "The Birth of a Nation," with its accurate picturing of historical happenings and personages, the stirring scenes of battle field and reconstruction days and the breath-taking thrills of the Ku-klux Klan on the wild ride through the night. And each showing of this remarkable historical record impresses anew the value of the especially arranged orchestra score which supplements the pictures with such striking effect. No opera score has ever interpreted the dramatic force of a libretto with more musicianly skill than does this arrangement which ranks equally with the memorable pictures. "The Birth of a Nation" will be shown for the last time next Saturday night.

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NATIONAL Every Night at 8:15
Daily Matinees at 2:15

LAST WEEK

Plenty of Seats

THE BIRTH OF A NATION

Plenty of Seats

Run Positively Terminates Next Sat. Night

PRICES: Mats., 25c, 50c, 75c, $1, Eves., 25c, 50c, $1, $1.50, $2

HERALD, TUESDAY, MAY 23.

At the Other Local Theaters.

National—"The Birth of a Nation."

"The Birth of a Nation" is now in its last week at the National Theater.

Many circumstances have conspired to make it the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's art covers 150 years of history and pictorializes the greatest events of the war between the States, as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy, the devastation of Gen. Sherman's march to the sea, the awful siege of Petersburg, the signing of peace at Appomattox, the assassination of the President in Ford's Theater, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered States. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

TIMES, TUESDAY, MAY 23.

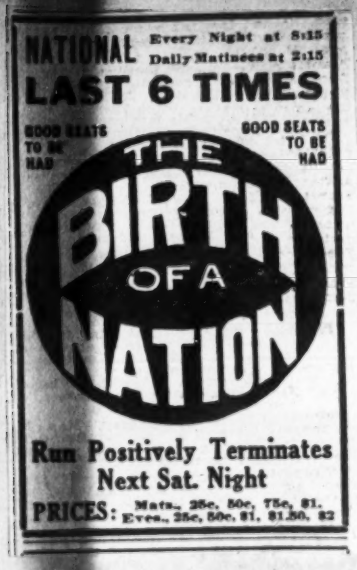
NATIONAL.

TIMES, SUNDAY, MAY 21.



National: "The Birth of a Nation," Griffith Film.

D



BIRTH OF A NATION

Returns to Maryland Theatre, Cumberland, for Three Days, Beginning Monday.

The D. W. Griffith spectacle, "The Birth of a Nation," will begin a three day engagement at the Maryland Theatre, Cumberland, Monday, Sept. 18, with a matinee and night performance each day.

It is a big theme that has been handled by Griffith, and his effort has measured up in every respect to the stupendous historical story that was his subject. There is no one who will not declare that this Griffith spectacle is the greatest yet made known to the stage. Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had in viewing contending Union and Confederate troops in "The Birth of a Nation." In this spectacle one sees the South of ante-bellum days, of the War and of the Reconstruction period. Through all Abraham Lincoln is the central figure. Remarkably true to life is the impersonation given of that great Emancipator and it is a moment of poignant tragedy when he is seen to fall a victim to an assassin's bullet.

The stirring scenes depicting the night rides of the Ku Klux Klan are deeply impressed upon each beholder and there is, by the same token, as lasting an impression made by the romantic tale which ornaments this historical creation.

¶ The musical score prepared by Joseph Carl Breil, played by a symphony orchestra of thirty, is of great value in a dramatic way. As for the cast it should be said that its superior is not to be found in any other production. Who then wonders because "The Birth of a Nation" is epoch-making in the world of the theatre?

There will be two performances daily beginning sharply at 2:15 and 8:15 p. m. Special train on all railroads.—adv.

PORTRAYS IDEAL MOTHER



JOSEPHINE CROWELL
As the American mother, Mrs. Cameron.

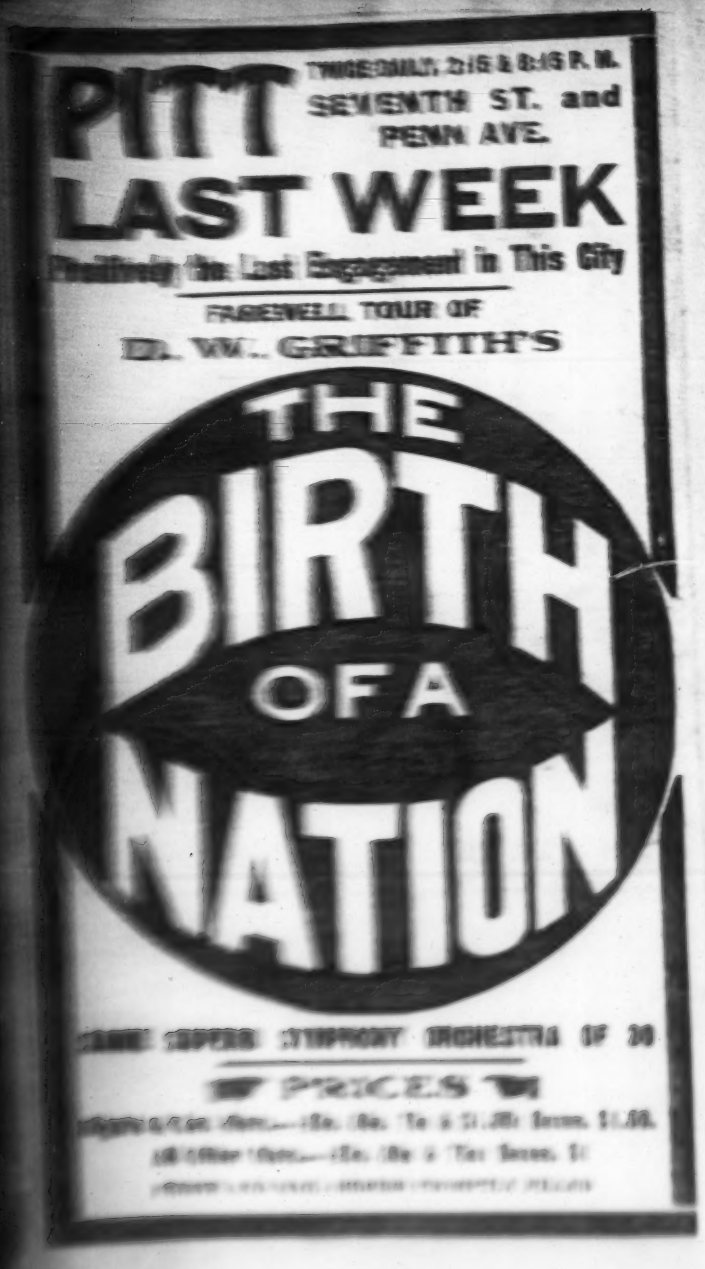
TYPICAL MOTHER IN "BIRTH OF A NATION"

Josephine Crowell, As Mrs. Cameron, Idealizes Character, Says Critic.

"The Birth of a Nation" shows to here within its cast one of the few typical American mother roles, played by Josephine Crowell.

Now that Mother Day has just passed it is not amiss to speak of the stage Mother. Frequently she has had a place upon the stage, but seldom the prominence before the public which surrounded the motherhood and womanhood portrayed. There have been mothers like Madame Sans Gene, a great mother in her way, but she was not typical. Neither was the mother of the Gracchi typical of motherhood. Nor was the Spartan mother or the modern mother-in-law. Each of these mothers was the character mother of the drama in which she appeared. It is the character which typifies the mother.

Magdalena was not given to creating the impression that she was a mother in the sense of motherhood. She was a mother of boys to take part in the Feast of Purim and to lead them in the dance. Her motherhood was incidental to the character she was portraying. Mrs. Wiggs was a mother, but she was a character mother. Mrs. Fiske's Becky Sharp was not a mother at all. Mrs. Leslie Carter's Du Barry was a mother, but she was a character mother. Mrs. Bracebridge Dean's Mrs. Malaprop was a mother, but she was a character mother. Mrs. Fiske's Tess was a mother, but she was a character mother. Mrs. Fiske's Hedda Gabler was a mother, but she was a character mother. Mrs. Fiske's Nora was a mother, but she was a character mother. Mrs. Fiske's Rosmersholm was a mother, but she was a character mother. Mrs. Fiske's Mrs. Alving was a mother, but she was a character mother. Mrs. Fiske's Mrs. Tanqueray was a mother, but she was a character mother. Mrs. Fiske's Mrs. Erlynne was a mother, but she was a character mother. Mrs. Fiske's Mrs. Dane was a mother, but she was a character mother. Mrs. Fiske's Mrs. Ebbsmith was a mother, but she was a character mother. Mrs. Fiske's Mrs. Warren was a mother, but she was a character mother. Mrs. Fiske's Mrs. Dane was a mother, but she was a character mother. Mrs. Fiske's Mrs. Ebbsmith was a mother, but she was a character mother. Mrs. Fiske's Mrs. Warren was a mother, but she was a character mother.



THE PITTSBURGH SUN.

THE PITT.

As when the spectacle was first presented praise was incompetent, so now in the closing week of the Pittsburgh "farewell" of "The Birth of a Nation," it is redundant. The Griffith masterpiece opened the last week of a three weeks' engagement at the Pitt last night. Evidently it will stand the test of time very thoroughly, for large audiences have greeted it nightly during its second year in Pittsburgh. They have been composed to a considerable extent of persons who are seeing the film for the second time.

GAZETTE TIMES, SUNDAY.

Pitt—"Birth of a Nation."

The universal appeal of D. W. Griffith's "The Birth of a Nation," which ends its engagement at the Pitt Theater next Saturday night, is evidenced by the fact that it is as popular in Europe, Asia, South America and Australia as it has been in all sections of the United States. Especially illuminating is the musical accompaniment played by a symphony orchestra and embodying marches, delightful dance music, folk songs, patriotic melodies and excerpts from grand opera. One of the most effective portions of the spectacle is that showing Ford's Theater in Washington on that fateful night when Abraham Lincoln fell a martyr to the fanaticism of John Wilkes Booth. One seems to be actually in the audience as Booth steals into the presidential box to throw a nation into mourning. Every detail of the tragedy is shown and with such consummate skill as to counterfeit reality.

Vaudeville

THE PITTSBURG PRESS

PITT.

There is an distinction in attendance at the Pitt theater, where the D. W. Griffith spectacle, "The Birth of a Nation," will continue to be shown twice daily until next Saturday night, when the engagement will come to an end. It is not surprising that this great drama is so successful, for nearly everything in connection with the production is of the superlative degree, as to be practically guaranteed to please. The [illegible] is a romantic story [illegible] and [illegible] of the Civil war and reconstruction days, and [illegible] to take as the [illegible] a nation through war and to [illegible] Griffith has proven his [illegible] getting a real [illegible] photographing [illegible] [illegible] [illegible]

NEW NATIONAL

THIS AFTERNOON AT 3:00
TONIGHT AT 8:15
Daily Mats. 2:15-Eves. 8:15

PRICES MATS. 25c, 50c, 75c, $1.00.
EVES. 25c, 50c, $1.00, $1.50, $2.00.
Mail Orders Promptly Filled When Accompanied With Check and Self-Addressed Stamped Envelope.

Last 14 Times

D. W. GRIFFITH'S

SEATS AT $1.50

SEATS AT 75c

LAST TIMES



SEATS AT $1.00

SEATS AT 50c

LAST TIMES

This Engagement Will Positively Terminate Saturday Night, May 27

NOW IN ITS SIXTH WEEK AT THE NATIONAL—OVER ONE HUNDRED THOUSAND PEOPLE IN WASHINGTON HAVE SEEN THIS MARVELOUS SPECTACLE — HAVE YOU? NOT TO HAVE SEEN IT GIVES YOUR NEIGHBOR AN ADVANTAGE — ALL SEATS ARE NOW SELLING. THERE ARE PLENTY OF DESIRABLE ONES FOR ALL PERFORMANCES.

PITTSBURGH SUNDAY POST

Pitt—"Birth of a Nation" Film.

The end of the three weeks' run of the D. W. Griffith spectacle, "The Birth of a Nation," at the Pitt Theater will come next Saturday night. This film visualizes throes of the Civil war and pangs of reconstruction—three hours of action, realistic battle scenes and historic episodes.

After preliminary views developing the love story in the South Carolina town of Piedmont shown before the war the spectator suddenly finds himself in the midst of battle scenes. It is war itself. Sherman swings out on his march to the sea. Atlanta is captured and burned. Still more remarkable are the final battle scenes showing the struggles in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments until the attacking forces are decimated as the "little colonel" rams the flag of his state in a still-smoking cannon of the Federals.

The handling of these masses of men is marvelous. The clock-like precision of the sweep of armies with the myriads of falling men, stricken horses and shrieking shells is the perfection of organized effort. In the last scenes, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshalled knights as they gather in the shadowy forest and then whirl to the rescue of their women and children is awe-inspiring. Never before has the theater shown scenes of such sweeping, stirring life.

The musical score remains one of the most attractive features of the production. It is interpreted by a symphony orchestra of 30.

Burlesque

THE PITTSBURGH SUN.

PITT THEATER.

There is no diminution in attendance at the Pitt Theater, where the D. W. Griffith spectacle, "The Birth of a Nation," will continue to be shown (twice daily) next Saturday night, when the engagement will come to an end. It is not surprising that this great offering is so successful, for underlying all of the elements of a spectacular nature, so wonderfully accentuated by the orchestral score, is a romantic story of deepest heart interest. It was an inspiration [illegible] take as the theme of this masterpiece the building up of a nation through war and reconstruction. Griffith has proven himself a real creator. In photography he is supreme, setting a standard that his contemporaries have found exceedingly difficult to follow. "The Birth of a Nation" is splendidly enacted. Griffith, himself, gives the players and each one is a perfect type. Historical accuracy, based upon the facts of history, was sought in every part of the production.

SUNDAY LEADER

PITT—The end of the three weeks' run of the D. W. Griffith spectacle, "The Birth of a Nation," at the Pitt theater, will be on next Saturday night.

The end of the three weeks' run of the D. W. Griffith spectacle, "The Birth of a Nation," at the Pitt theater, will be on next Saturday night. That will positively be the last performance of this great offering in this city.

"The Birth of a Nation' 'is a tremendously vital picture-drama. So far from being a mere entertainment, it is a striking and never-to-be-forgotten lesson in American history. Through it Americans are made to realize the preciousness of their heritage and to understand better than they could before what Elizabeth Barrett Browning meant when she wrote about "the birth pangs of nations." In the throes of Civil war and in the pangs of reconstruction was this nation truly born.

Three hours of beauty and emotion, the most realistic battle scenes ever staged, historic episodes of rare interest, all are complimented with the most poetic handling of men and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont shown on the soft, leaf-flecked light of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea. Atlanta is captured and burned. Still more remarkable are the final battle scenes showing the struggles in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments until the attacking forces are finally decimated as the "little colonel" rams the flag of his state in a still smoking cannon of the Federals.

The handling of these great masses of men is simply marvelous. The clock-like precision of the sweep of armies with the myriads of falling men, stricken horses and shrieking shells is the perfection of organized effort. In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshalled knights as they gather in the shadowy forest and then whirl to the rescue of their women and children is absolutely awe-inspiring. Never before has the theater shown scenes of such sweeping, stirring beauty.

The musical score, of Wagnerian range, still remains one of the most attractive features of the production, interpreted by a symphony orchestra of 30 carefully-selected musicians. It provides a wealth of enjoyment.

CUMBERLAND DAILY NEWS

BIRTH OF A NATIUN

Starts Another Memorable 3 Days' Engagement This Afternoon at 2:30, Night 8:15—Large Advance Sale Seats.

"The Birth of a Nation," D. W. Griffith's mighty masterpiece, commences this afternoon a limited return engagement. This will be the farewell tour of the Griffith spectacle. In every city where return engagements were played last season the attendance was always as large and often larger than the first time. Audiences that tested the capacity of the theatres were in evidence at every performance both North and South and East and West. Never before have such cheers been heard in a theatre. Ordinary applause was evidently not a sufficient outlet for the enthusiasm of the audience during the big scenes.

This wonderful spectacle of the American military era is eminently suited to the present with the echoes of the Great War in every ear. Civil strife that grew out of misunderstandings; battles fought over far-reaching areas; the great, all-loving heart of the President and the machinations of the little men, who after his death thwarted his far-seeing and beneficent plans; the victory of the North and the terrible aftermath of Reconstruction—these furnish a succession of themes, the working out of which impinges as vividly upon 1916 as 1861-'65. Never before has America's greatest war been thus comprehensively put on stage, film, panorama or canvas. It is the biggest patriotic entertainment ever devised and it illustrates the lesson of national solidarity with [illegible] strokes. It is a powerful plea for patriotism. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the running aria of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatregoers.

[illegible]

Maryland Theatre

Three Days Starting

Monday Matinee

Sept. 18

TWICE DAILY THEREAFTER 2:30 and 8:15 P. M.

POSITIVELY LAST ENGAGEMENT IN THIS CITY.

Farewell Tour of D. W. Griffith's



SAME SUPERB SYMPHONY ORCHESTRA.

SEAT SALE NEXT FRIDAY

Prices:-

NIGHTS		MATINEES	
500 Seats	$1.00	400 Seats	.75
300 Seats	1.50	300 Seats	$1.00
100 Seats	.75	200 Seats	.50
100 Seats	.50	600 Seats	.25
600 Seats	.25		

EXCURSION ON ALL RAILROADS DAILY

CUMBERLAND DAILY NEWS

Maryland Theatre

"BIRTH OF NATION" MONDAY. REMARKABLE SALE OF SEATS NOW IN PROGRESS.

Never in the history of the theatre has there ever been so widespread a demand for return engagements of a play as there is for David Ward Griffith's magnificent spectacle "The Birth of a Nation," which will commence a three days' engagement at the Maryland Theatre, Monday matinee.

During the past season in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and in all of the large cities of the country the past records for long runs have been eclipsed and new records established that are almost unbelievable. Over six million people have enjoyed its wonders. Never before have so many people flocked to see an entertainment. Twice every day the theatres have been filled wherever it has been presented. Where return engagements have been played the attendance has been larger than during the earlier engagements. It is of extremely rare occurrence that anyone is satisfied with one seeing of this wonderful production. It is safe to say that three million people have seen it at least two times.

Few people realize that fifty people are required to properly present to the public this gigantic production. There is an orchestra of thirty carefully selected musicians, expert operators, electricians and others who make up a roster as large as that of most dramatic companies, in fact, much larger than the average.

It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay the prices necessarily charged for such a production. In the Griffith spectacle the scenes of sheer strength and beauty are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic pictorial reproduction of history in the making is of untold value to both young and old. Schools have been dismissed all over the United States so that the children might attend matinee performances. Besides the historical worth of this absorbing the constant emotional thrill of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its utmost scope unhampered by the limitations of the stage. Never did those who participated in the actual scenes ever see what can be accomplished today in the confines of a theatre and for those who lived then never had such a comprehensive set-

THE EVENING TIMES,

Maryland Theatre

'Birth of a Nation"—Large Advance Sale of Seats Opening a Three Days' Stay with Monday Matinee — "Traffic in Souls" Tonight.

So great has been the success of the D. W. Griffith historical spectacle, "The Birth of a Nation," all over the country, that time and time again it was not possible to accommodate the crowds. Everywhere a line of intending purchasers forms at the box office in the morning and it seldom disappears until the box office closes for the evening. There is a reason for this tremendous popularity of the spectacle bearing the Griffith signature, which will play a three-days' engagement at the Maryland Theatre, starting with a matinee Monday. In fact, there are many reasons, but one is the wonderful detail of the photography, the remarkable sweep and vast comprehensiveness of the multitudinous scenes. For the proper enactment of the views of the battles of the Civil War upon the screen thousands of men and horses were utilized. Great numbers of men, women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence.

At close range is seen the great liberator, Abraham Lincoln; and his assassination in the crowded Ford's Theatre is one of the most deeply impressive reproductions of any historical happening that has ever yet been visualized on the screen.

Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs, tripping dance tunes and bits of grand opera that fairly illuminate and interpret the scenes unfolded to the eye. There is always the tensest interest as the picture is shown and Griffith with rare art permits no lagging in attention. There is constant shift from grave to gay, from romance to intrigue. The play has its foundation in that sensational novel, "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story which he has envisaged with the truths of history. The Ku Klux Klan has an important part in the spectacle. The approach of the Clansmen is thrilling and there is an unhooked who can escape the psychological influence of the march of ghostly-garbed riders.

Griffith made screen history when he engaging actors of first rate ability who would typify and make into the historical characters as well as those of the inventor's creation. Engagements on all railroads

UNIONTOWN, FAYETTE COUNTY,

THE MORNING HERALD:

"BIRTH OF NATION" OPENS WEST END

THEATRE IS GREATLY IMPROVED AND PICTURE MAKES BETTER APPEARANCE THAN LAST YEAR —NEW SCREEN THIS SEASON— LARGE AUDIENCES GREET SHOWS YESTERDAY—HERE TODAY AND TOMORROW.

When an attraction plays a city on a return engagement virtually a year after its first appearance, it is usually inferior, especially so if it is a photoplay, for in that instance the film is quite likely to be worn. Not so, however, with the showing of "The Birth of a Nation" at the West End theater the last three days of this week, following its first appearance here last November, for in every way the present showing is far superior to the first, and that is saying a great deal.

To begin with, the film is new and is as clear as any current release, and the screen on which it is shown is of the most modern type, making the picture stand out in detail. The musical score, which accompanies the picture, has been changed in a number of places, greatly strengthening the general effect when played in connection with the most powerful scenes and the 17-piece orchestra of carefully chosen musicians who travel with the photodrama render the score, in a most effective manner. The air of realism in the picture also seems to be greater than before, especially in the portions where the clansmen appear.

Those who were so fortunate as to be among the two large audiences of yesterday were highly pleased not only with the picture, but also with the renovated and redecorated theater. The gold and white interior had been entirely refinished, an a new and attractive curtain had been installed. Brilliant lights shown over the whole. All the seats had been repaired. A new and larger heating system had been placed in operation, so that there was not a sign of cold or dampness in any part of the house. In fact, it seemed almost as though it were a new structure inside, and it augured well for the present theatrical season, the next event of which will be Madge Kennedy's great New York success, "Twin Beds," which will be at the West End the afternoon and night of Saturday, September 16.

WEST END THEATRE

THREE DAYS, STARTING

TODAY, MATINEE AND NIGHT

And Twice Daily, Friday & Saturday Matinee, Night—2:30 & 8:15 p.m.
POSITIVELY THE LAST ENGAGEMENT IN THIS CITY
Farewell Tour of D. W. GRIFFITH'S

THE BIRTH OF A NATION

SAME SUPERB SYMPHONY ORCHESTRA

Seats Now on Sale at Bell Phone 38.

Beeson's Book Shop

Positively the Only Appearance Within 75 Miles of Uniontown

PRICES:

NIGHTS		MATINEE	
400 Seats	$1.00	400 Seats	$1.00
250 Seats	$1.50	200 Seats	.75
200 Seats	.75	250 Seats	.50
100 Seats	.50	300 Seats	.25
100 Seats	.35		
200 Seats	.25		

THE MORNING HERALD: THURSDAY

WEST END TO OPEN SEASON THIS AFTERNOON

Patrons of the West End theater who attend the showing of "The Birth of a Nation" this afternoon and evening will be surprised at the improvements which have been made at that theater. While Manager Beeson has not yet entirely completed all the improvements at the theater according to his plans for the opening of the theater this afternoon, the interior has been newly painted and decorated, and seats have been installed, but a few lasting improvements are still under the way which will be completed in the course of the week.

THE MORNING HERALD:

THE BIRTH OF A NATION

During the last engagement of D. W. Griffith's "The Birth of a Nation" in this city nearly as many people were turned away as saw this great spectacle, so many have been the requests for its return that another visit has been arranged for at the West End theater. This return engagement will be for three days beginning Thursday afternoon and night with daily matinees thereafter.

This magnificent photodrama has done much to show to the North the real South, as that War and Reconstruction days. Rupert Hughes, the novelist after seeing "The Birth of a Nation" said: "I have done the South a great injustice. They are all real, live, quaint, typical people. I do not see that I could have done more, but as this could be done better or that more, or perhaps should have been in their place I have done them as they appear, in their pride and their glory, and I have seen what they went back to [illegible] depressed them better."

It is in truth a world-wide [illegible] Reserve your seats early at [illegible] Book Shop.

WEST END THEATRE

Thursday, Sept. 21st

THE BIRTH OF A NATION

Bell Phone 36.

Beeson's Book Shop

PRICES:

NIGHTS		MATINEE	
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]



THE EVENING GENIUS



A SCENE IN "THE BIRTH OF A NATION," TODAY, FRIDAY AND SATURDAY, MATINEE AND NIGHT AT THE WEST END THEATRE.

WEST END TO OPEN SEASON THIS AFTERNOON

Patrons of the West End theater who attend the showing of "The Birth of a Nation" this afternoon and evening will be surprised at the improvements which have been made at that theater. While Manager Beeson has not yet entirely completed all improvements at the theater, everything is in ship-shape for the opening of the theater this afternoon. The interior has been newly painted and decorated, new seats have been installed and a new heating system placed. A new curtain also adds much to the appearance of the theater.

"The Birth of a Nation" will be shown here three days, twice daily, matinee and evening, beginning this afternoon. Already there has been a heavy seat sale, many persons being unable to witness the production when it was here last year.

THE DAILY NEWS STANDARD

WEST END

"THE BIRTH OF A NATION."

It is important for intending patrons of "The Birth of a Nation," which commences a limited return engagement at the West End theatre tomorrow afternoon, to take notice that this is the farewell tour of this tremendously successful spectacle. There will be two performances daily, at 2:15 and 8:15 p. m.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious. But it should be again said that the musical accompaniment to the picture, embracing folk-songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, together with the creations of Joseph Carl Breil, has no small part in contributing to the entertainment.

A finely selected company of actors is seen in historic and romantic roles, and there are tremendous battle scenes, wonderful night rides of the Ku Klux Klan, delightful bits of comedy and romance and a crystallization of great historic events such as the assassination of President Lincoln and the surrender of Lee to Grant.

No such vital picture as "The Birth of a Nation" has yet been placed upon the screen, and it is not at all strange that persons who have once seen the production, again and again, sit under the spell of the Griffith masterpiece.

Seats for all six productions are on sale at Beeson's Book shop. No phone- ing room will be held or secure seat reservations early.

THE EVENING GENIUS,

THE BIRTH OF A NATION

During the last engagement of D. W. Griffith's "The Birth of a Nation" in this city nearly as many people were turned away as saw this great spectacle. So many have been the requests for its return that another visit has been arranged for at the West End theater. This return engagement will be for three days beginning Thursday afternoon and night with daily matinees thereafter.

This magnificant photodrama has done much to show to the North the real South of Civil War and Reconstruction days. Rupert Hughes, the novelist, after seeing "The Birth of a Nation" said: "I have done the South a cruel injustice. They are all dead those cruelly treated people, but I feel now that I know them as they were; not as they ought to have been but as they were; as I presume I should have been in their place. I have seen them in their homes, in their pride and their glory, and I have seen what they went back to. I understand them better."

It is in truth a world-wide production. Reserve your seats early at Beeson's Book Shop.



President Lincoln and His Cabinet—A Scene from "The Birth of a Nation," at the West End Theatre, Today, Friday and Saturday.



WEST END THEATRE

THREE DAYS, STARTING

Thursday Matinee, September 21st

Twice Daily Thereafter 2:30 and 8:15 P. M.

POSITIVELY THE LAST ENGAGEMENT IN THIS CITY

Farewell Tour of D. W. GRIFFITH'S



Same Superb Symphony Orchestra

Seats Now on Sale at Beeson's Book Shop. BELL PHONE 36

BEESON'S BOOK SHOP

Positively the Only Appearance Within 75 Miles of U'town

Prices

	NIGHTS	MATINEE
400 Seats	$1.00	
350 Seats	$1.50	
200 Seats	.75	.75
400 Seats		$1.00
100 Seats	.50	
350 Seats		.50
100 Seats	.25	
300 Seats		.25

THE EVENING GENIUS,

HEAVY SEAT SALE

People From All Over County Will See "Birth of a Nation."

With a steady line of seat buyers and hundreds of telephone calls from every section within a radius of fifty miles of Uniontown, since Saturday morning the advance sale of seats for the "Birth of a Nation" goes steadily on at Beeson's Book Shop, for the engagement of this masterpiece at the West End theatre Thursday, Friday and Saturday. No particular performance is shown any preference by those buying seats as those who have seen this wonderful production realize that one performance is as good as another.

Many theatre parties are being formed from every section including one of 25 for Thursday night. With dozens of painters, carpenters and cleaners working overtime, repairs, redecorating and cleaning of the West End rapidly approaches completion and we feel safe in saying that when the audience assembles for the opening performance Thursday afternoon, they will be agreeably surprised at the transformation that has taken place in this popular playhouse. It is hardly necessary to say that the "Birth of a Nation" is so well known, it is sure of six capacity audiences, but we would advise, if you are going to see this last engagement of this production in Uniontown, it would be advisable to reserve your seats early.

THE DAILY NEWS STANDARD

MANY SEE "BIRTH OF A "NATION" FOR SECOND TIME

Two large and enthusiastic audiences filled the new West End theatre Thursday at the matinee and evening showings of "The Birth of a Nation" on its return engagement for six performances and each and every person in the house had just cause for pleasure as not only is the theatre bright and clean for the coming season, but it is said the famous Griffith film has been greatly improved. Many who saw this wonderful picture before are taking advantage of this last opportunity to see it again.

A well known critic who saw the picture for the second time last night is authority for the statement that the film now here is a practically new print; that the screen on which it is projected brings out in a remarkable degree the perspective in the various scenes, so frequently lost in old films or less perfect screens, and that the music is a particularly enjoyable part of the performance.

MFanager Beeson held miniature receptions at the close of each performance Thursday, everyone being delighted with the entertainment they had received and the appearance of the remodeled house.

"The Birth of a Nation" will be shown this afternoon and evening and Saturday afternoon and evening.

THE DAILY NEWS STANDARD



THE EVENING GENIUS,

"THE BIRTH OF A NATION"

Concludes Engagement Here With Afternoon and Evening Shows.

"The Birth of a Nation" will conclude its three days' engagement at the West End theater with matinee and evening shows today. An unusually large audience greeted the picture at the West End last evening and had it not been for the inclement weather a crowded house would have been present. There already has been a most satisfactory seat sale for the two performances today.

WEST END THEATRE

TODAY, Matinee & Night

Twice Daily — 2:30 and 8:15 p. m.

POSITIVELY THE LAST ENGAGEMENT IN THIS CITY

Famous Tour of D. W. GRIFFITH'S

THE BIRTH OF A NATION

WITH SUPERB SYMPHONY ORCHESTRA

Photo-Play on Earth

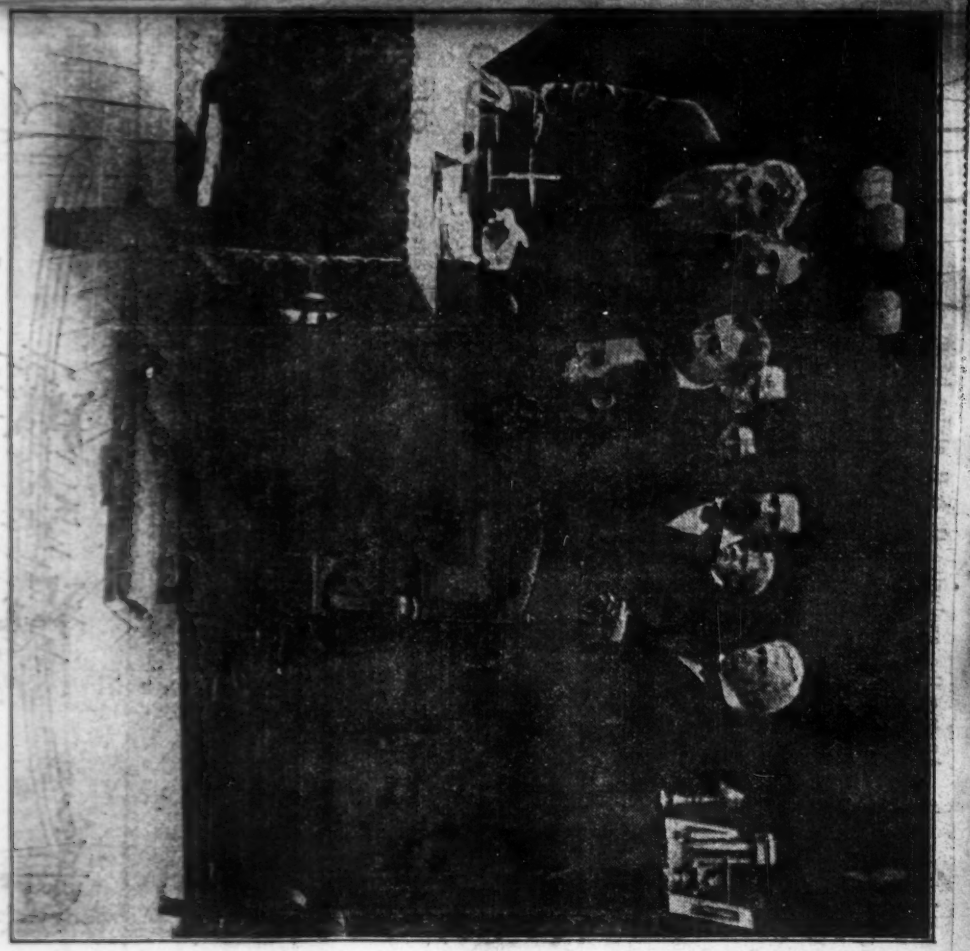
Bell Phone 36

BEESON'S BOOK SHOP

Positively the Only Appearance Within 75 Miles of Columbus.

PRICES:

NIGHTS		MATINEE	
400 Seats	$1.50	400 Seats	$1.00
350 Seats	$1.00	350 Seats	.75
300 Seats	.75	250 Seats	.50
250 Seats	.50	200 Seats	.25
200 Seats	.25		



President Lincoln and His Cabinet—A Scene from "The Birth of a Nation," at the West End Theatre, Today, Friday and Saturday.



President Lincoln and His Cabinet.—A Scene from "The Birth of a Nation," at the West End Theatre, Today, Friday and Saturday.



A SCENE FROM "THE BIRTH OF A NATION," COMING TO THE WEST END THEATRE, TODAY, FRIDAY AND SATURDAY, 30 STRONG AT 3 AND 8.

WEST END THEATRE

THREE DAYS, STARTING

Thursday Matinee, September 21st

Twice Daily Thereafter 2:30 and 8:15 P. M.

POSITIVELY THE LAST ENGAGEMENT IN THIS CITY

Farewell Tour of D. W. GRIFFITH'S



Same Superb Symphony Orchestra

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THE MORNING HERALD:

HEAVY SEAT SALE

People From All Over County Will See "Birth of a Nation."

With a steady line of seat buyers and hundreds of telephone calls from every section within a radius of fifty miles of Uniontown, since Saturday morning the advance sale of seats for the "Birth of a Nation" goes steadily on at Beeson's Book Shop, for the engagement of this masterpiece at the West End theatre Thursday, Friday and Saturday. No particular performance is shown any preference by those buying seats as those who have seen this wonderful production realize that one performance is as good as another.

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A well known critic who saw the picture for the second time last night is authority for the statement that the film now here is a practically new print; that the screen on which it is projected brings out in a remarkable degree the perspective in the various scenes, so frequently lost in old films or less perfect screens, and that the music is a particularly enjoyable part of the performance.

Manager Beeson held ministure receptions at the close of each performance Thursday, everyone being delighted with the entertainment they had received and the appearance of the remodeled house.

"The Birth of a Nation" will be shown this afternoon and evening and Saturday afternoon and evening.

THE DAILY NEWS STANDARD



[illegible] "THE BIRTH OF A NATION," WHICH COMES TO THE WEST END FOR A THREE-DAY ENGAGEMENT STARTING THIS AFTERNOON, SEPT. 21.

THE EVENING GENIUS,

"THE BIRTH OF A NATION"

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WEEKLY CONCERT

WEST END THEATRE

TODAY, Matinee & Night

Twice Daily — 2:30 and 8:15 p. m.

POSITIVELY THE LAST ENGAGEMENT IN THIS CITY

Farewell Tour of D. W. GRIFFITH'S

THE BIRTH OF A NATION

HAMS SUPERB SYMPHONY ORCHESTRA

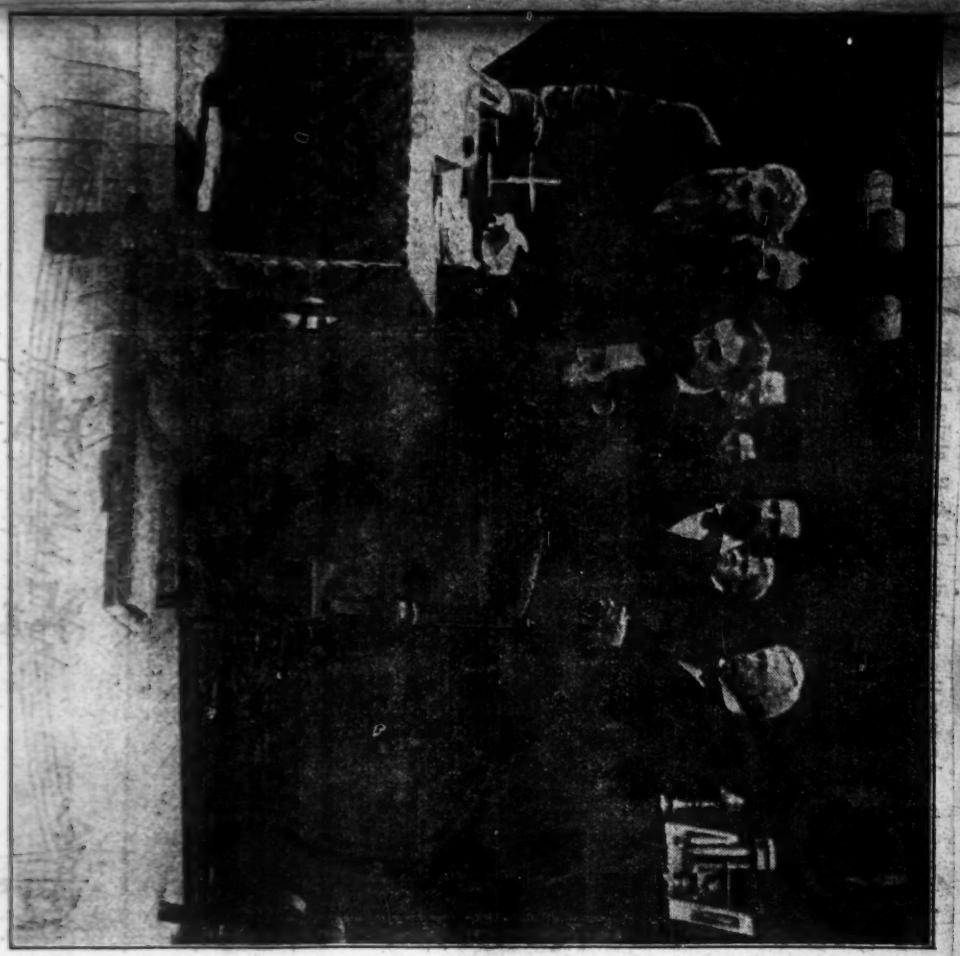
Seats Now on Sale at Bell Phone 35

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WEST END THEATRE
LAST TWO TIMES
TODAY, MATINEE AND NIGHT
MATINEE at 2:30. NIGHT at 8:15 SHARP
POSITIVELY THE LAST ENGAGEMENT IN THIS CITY
Farewell Tour of D. W. GRIFFITH'S



SAME SUPERB SYMPHONY ORCHESTRA
Seats Now on Sale at Bell Phone 99.
Beeson's Book Shop
Positively the Only Appearance Within 75 Miles of Uniontown
PRICES:
NIGHTS
MATINEE

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"The Birth of a Nation" will be shown this afternoon and evening and Saturday afternoon and evening.

THE THEATRES

THE BIRTH OF A NATION

So many were turned away during the last engagement of "The Birth of a Nation" and so many requests have been made for its return it has been booked to be shown at the Court Theatre for three days beginning next Monday afternoon and continuing Tuesday and Wednesday.

"The Birth of a Nation" is the tremendous and vital picture of centuries. The reincarnation of a nation after the abolition of slavery, is graphically shown, and one sees all of the great events that led up to the freedom of this nation.

A splendid musical score, containing folk tunes, patriotic and dance melodies and excerpts from the compositions of the great masters, is arranged so as to fit the various scenes of the picture. The score is the same as that used by Mr. Griffith in the original production, and the music plays an important part in the enjoyment which the picture affords.

WHEELING, W. VA.,

TUESDAY, SEPT. 26, 1916

"The Birth of a Nation."

"The Birth of a Nation" began its final engagement in Wheeling at the Court theatre yesterday afternoon and the large audience that viewed it emphasizes the fact that the big Griffith spectacle is not only attracting people who have never seen it before, but it has the remarkable power of compelling people who have been once to come back for a second and a third time. There has probably been no dramatic attraction in Wheeling which as so plainly shown its ability to entertain the same people three or four times and give really more entertainment on the fourth visit than on the first. Usually an audience is pleased with a play, but does not care to see it again, in the case of "The Birth of a Nation" people see it again and again and enjoy it each time. The quality of the musical accompaniment of the picture is coming in for more and more comment from theatre patrons. The music is interpretative of the theme of the play itself and the orchestra which has accompanied the production from city to city, plays the score with the precision and finish that make it an important factor of the play. "The Birth of a Nation" was the first combination of the silent drama with music and theatric effects, which Griffith has combined into a new form of art, to ever play tours in the recognized first-class theatres of the country at prices corresponding with the scale of charges for the best known plays of its period.

From all indications there will be capacity houses for the remaining four performances, and it would be advisable to secure your seats early.

WHEELING REGISTER,

"BIRTH OF A NATION."

"The Birth of a Nation," which returned to the Court Theatre yesterday afternoon for an engagement of three days, has been called by many "history by lightning." Its greatest claim is its magnitude as a dramatic spectacle, notwithstanding its historical claim. It is a colossal drama. True, it touches the high peaks of American history, makes history live—in a flash presenting as it does, Lincoln among his counsellors, the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the south in the throes of change, the carpetbagger's excesses, the miseries of reconstruction, the famous rides of the K. K. K., the reconciliation of the north and the south.

But all these scenes have been presented dramatically, employing 18,000 characters, 3,000 horses and 5,000 scenes, at the cost of half a million dollars. To get the effects cities were built up only to be destroyed by fire, battles of the civil war were re-enacted. Ford's theatre was reproduced and the great tragedy of the war re-enacted, a series of wild "Ku-Klux" riders overran a whole county for a day at the cost of $10,000. Night photography for battle scenes was invented and perfected at the cost of $5,000, artillery duels were staged in which real shells costing $50 apiece were used, miles of trenches were dug, and thousands of fighters employed. Twelve thousand feet of film and 140,000 feet of actual photography all enter into the dramatic elements and construction of this wonderful picture spectacle.

It is a drama built upon a scale which has never been realized heretofore upon the stage. The dramatic construction, the mere dovetailing of these accessories is an undertaking which staggers the imagination—the simple carpentry of it. This is positively the last time "The Birth of a Nation" will be shown in Wheeling and those who so far have failed to see it should not miss this last opportunity.

COURT Theatre

3 Days Starting Mon., Sept. 25

Twice Daily.

FINAL PRESENTATION

of Griffith's

THE BIRTH OF A NATION

Exactly as shown here last Season.

Same Symphony Orchestra of 30

Prices: Night, 25c to $1.00. (Few seats at $1.50.) Matinees, 25c, 50c, 75c, $1.

2-11ss

WHEELING DAILY NEWS

"THE BIRTH OF A NATION" OPENS AUSPICIOUSLY AT COURT.

MONDAY, SEPTEMBER 18, 1916

"THE BIRTH OF A NATION" COMING

After a sensational tour of the country following its record-breaking engagement here for two weeks last season, D. W. Griffith's "The Birth of a Nation" returns once more to the Court theatre, starting an engagement of three days, Monday afternoon next.

All records for attendance at the Court theatre were broken by this wonderful spectacle when it was last seen here. More than thirty thousand people saw Griffith's masterpiece, and many thousands were turned away.

"The Birth of a Nation" is to be shown this year at a more moderate price than it is believed that many people from the surrounding districts who were unable to get into it on account of the press of the crowds will attend. The long waits between acts will have entirely been done away with, and the performance will be run off in the usual time.

The presentation of the great work is practically in every respect the same that created such a sensation here last season, with the same large orchestra, augmented by a number of extra musicians, which will render the musical score in a manner that will be a revelation to those who have heard it before.

WHEELING INTELLIGENCER

"BIRTH OF A NATION" CROWDS THE COURT

"The Birth of a Nation" is again in our midst after having favored almost every other city with its presence. It opened at the Court theatre yesterday to crowded houses for an engagement of three days, with matinee daily. Comment on this film has been so extensive in the press that it is unnecessary to introduce it further. Opinions and impressions were manifold in number than there is space to speak of here, will be undoubtedly repeated by those who see the film. There are many elements in the picture that compose it "The Birth of a Nation," apart from the perfection of its photography and the excellence of the acting shown in this great dramatic and romantic human story. Among them is the impressive orchestra of thirty talented musicians, who, under the baton of Prof. Carl Edouarde, render the musical score of the picture in a manner that is a revelation to those who have heard it before. The presentation of the great work is practically in every respect the same that created such a sensation here last season, with the same large orchestra, augmented by a number of extra musicians, which will render the musical score in a manner that will be a revelation to those who have heard it before. The presentation of the great work is practically in every respect the same that created such a sensation here last season, with the same large orchestra, augmented by a number of extra musicians, which will render the musical score in a manner that will be a revelation to those who have heard it before.

COURT

3 DAYS STARTING MON. MAT. **September 25th**

TRIUMPHANT RETURN

---AND---

FINAL ENGAGEMENT

of D. W. GRIFFITH'S



Same Superb Symphony Orchestra
OF 30 MUSICIANS

PRICES NIGHTS—25c, 50c, 75c, $1.00, a few $1.50
MATINEES 25c, 50c, 75c, $1.00

Mail Orders Now (accompanied by money order and self-addressed stamped envelope.)

THE BIRTH OF A NATION AT COURT THREE DAYS

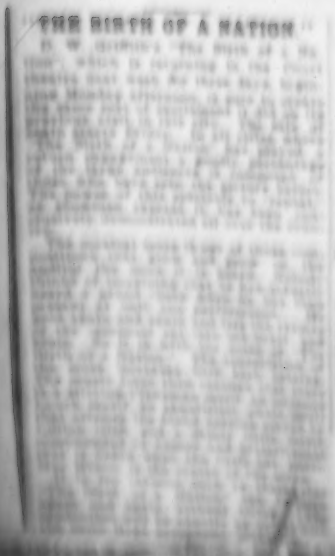
After a sensational tour of the country following its record breaking engagement at the Court theater last season, D. W. Griffith's "The Birth of a Nation" returns here for an engagement of three days beginning Monday afternoon, September 25. The presentation of the great spectacle is identically, in every respect, the same that appeared here previously with the same large symphony orchestra. As before there will be daily matinees after the opening performance.

For "The Birth of a Nation," Mr. Griffith took as the skeleton the story of Thomas Dixon's "The Clansman," but he had in mind a far vaster conception than Dixon's. It was his aim to reproduce an epoch in American history so vividly that the spectators would actually be carried out of the present and live for three hours in a past that is fast becoming remote and hazy.

The epoch chosen by Mr. Griffith is the most thrilling in American history. It witnessed the shattering of the old idea of state sovereignty. Griffith blended history and romance with rare genius. The story is so strikingly and thrillingly told that the audiences applaud the big moments with all the vigor that they use when real actors appear upon the stage. He has animated his screen phantoms by means of realistic effects and with a musical score made up of patriotic and grand opera themes in such a manner that the spoken word is not missed.

Among the gigantic scenes of "The Birth of a Nation" are those of the battle of Petersburg, fought by 14,000 men on a field five miles across; the march of Sherman to the sea, culminating with the burning of Atlanta; the assassination of President Lincoln in the crowded Ford's theater; the wild rides of the Ku Klux Klan and the session of the South Carolina legislature under the negro carpet-

[illegible] Lara crosses her life very early, but it is an innate nobility which [illegible] the love of her counterfeiter into a fine and noble character—one in which selfishness has no part. This does not sound half as exciting as the action of "The Narrow Path" really is. The story moves swiftly and surely toward its climax in a seaside hotel, where a plot against the girl's good name has been hatched, and comes with [illegible] an air of convincing


THE BIRTH OF A NATION

WHEELING REGISTER.

"THE BIRTH OF A NATION" IS COMING AGAIN

After having achieved throughout the country the same sensational triumphs of its first presentation in this city, D. W. Griffith's "The Birth of a Nation" returns to the Court theater for an engagement of three days starting Monday afternoon, September 25, and night of next week with daily matinees thereafter. This great spectacle will be shown here exactly as it was given during the former visit with the same symphony orchestra.

David W. Griffith's most extraordinary achievement is that of making history live through romance. He has touched the highest peaks of American history—slavery, the war of secession, the treaty of peace at Appomattox, the assassination of President Lincoln, the reconciliation of North and South and wresting of the South from the terrible rule of the carpetbaggers and their ignorant negro tools through the agency of the "invisible empire" of the Ku Klux Klan.

The beginning of the war between the states is shown. Lincoln is seen with his cabinet as he signs the first call for volunteers to enforce the sovereignty of the central government over the sovereignty of the state. The first scenes of fighting are where a band of guerillas attack a southern village. In time comes the battle of Petersburg, with all the bursting of shells and hand to hand struggles in the trenches. Lee surrenders to Grant at Appomattox and the gallant wearers of the gray start life anew. Their best friend, Abraham Lincoln, is assassinated. The most extreme radicals controlled congress, and laws were passed which turned the bleeding southland over to the control of carpetbaggers, scallawags and ignorant negroes. The terrible excesses of these rulers resulted in conditions more horrible than those of war until the chivalrous riders of the Ku Klux Klan restored law and order to the land.



Lillian Gish in "The Birth of a Nation" at the Court, Sept. 25, 26, 27, with daily matinees.





COURT

3 DAYS Starting Mon. Mat. Sept. 25

Triumphant Return

AND

Final Engagement

OF

D. W. GRIFFITH'S



SAME SUPERB

SYMPHONY ORCHESTRA

OF 30 MUSICIANS

PRICES: Nights 25c, 50c, 75c, $1.00, $1.50
Matinees.....25c, 50c, 75c, $1.00

Mail orders now (accompanied by money order and self-addressed stamped envelope.)

Amusements

"THE BIRTH OF A NATION."

Of the many great scenes pictured in "The Birth of a Nation," which plays at the Court Monday, Tuesday and Wednesday is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like huge serpents toward its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military neseccity, or whether the conflaration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, dear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

WHEELING INTELLIGENCER

WHEELING DAILY NEWS

"THE BIRTH OF A NATION"



e Marsh in D. W. Griffith's stupendous spectacle, "The Birth ation," which comes to the Court theatre September 25, 26

HE WHEELING TELEGRAPH.

"The Birth of a Nation."
turn engagement of the great
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" will commence Monday after-
Sept. 25 at the Court. Mati-
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Tuesday and Wednesday.
great spectacle will be given in
detail exactly as it was shown
last summer. There will be a
ent orchestra of thirty and a

WHEELING REGISTER.

"THE BIRTH OF A NATION"

It is a well known fact that lovers of photoplays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage.

Mae Marsh, who plays Flora Cameron, the younger daughter in the southern household in "The Birth of a Nation," which will play a return engagement at the Court for three days starting Monday afternoon, has by her elf-like charm and naive personality attracted many admirers who greet with pleasure and enthusiasm her every appearance on the screen.

Miss Marsh has many fine bits of acting in this picture. Among the most engrossing are the scene in the cellar with Miriam Cooper; the making of "southern ermine" with raw cotton and chimney soot; the welcoming of her brother; the "little confederate colonel" back from the war; the pretty scene where she rains kisses on her brother Ben's mouth to console him for the temporary loss of his sweetheart, Elsie, and her sad death in her brother's arms.

There is always a touch of comedy or pathos when Mae Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever-changing, mood-adapting face, is one of the most valuable in all the long list of film favorites.

She was discovered by David W. Griffith, the producer of so many film triumphs, long before he made "The Birth of a Nation."

WHEELING INTELLI

THE BIRTH OF A NATION

WHEELING REGISTER.

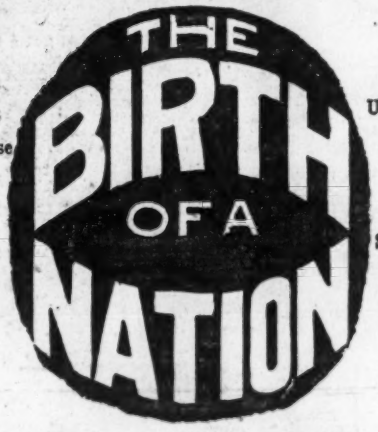
THE BIRTH OF A NATION

COURT 3 Days Commencing MONDAY---MATINEE SEPT. 25

FINAL APPEARANCE OF
D. W. GRIFFITH'S

Millions Have Seen It Without An Adverse Criticism

The Most Mammoth Spectacle Of the Century



Stage Realism Unsurpassed

Under The Supervision Of Twenty Trained Artists

SAME SUPERB SYMPHONY ORCHESTRA OF THIRTY MUSICIANS.

PRICES—Matinees, 25¢, 50¢, 75¢ and $1.00. Nights, 25¢, 50¢, 75¢, $1.00. A few at $1.50.

SEAT SALE FRIDAY.

WHEELING INTELLIGENCER,

through [illegible] manner.

"THE BIRTH OF A NATION."

So great has been the success of the D. W. Griffith historical spectacle "The Birth of a Nation," all over the country, that time and time again it was not possible to accommodate the crowds. Everywhere a line of intending purchasers forms at the box office in the morning and it seldom disappears until the box office closes for the evening. There is a reason for this tremendous popularity of the spectacle bearing the Griffith signature, which comes to the Court next Monday, Tuesday and Wednesday. Great numbers of men, women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence.

At close range is seen the great liberator, Abraham Lincoln; and his assassination in the crowded Ford's Theatre is one of the most deeply impressive reproductions of an historical happening that has ever yet been visualized on the screen.

Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs, tripping dance tunes and bits of grand opera that fairly illuminate and interpret the scenes unfolded to the eye. The play has its foundation in that sensational novel "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story which he has enveloped with the truths of history. The Ku Klux Klan has an important part in the spectacle. The approach of the Clansmen is blood-tingling and there is no onlooker who can escape the psychological influence of the onrush of ghostly-garbed riders.

WHEELING DAILY NEWS

IN THE Theatres

RETURN ENGAGEMENT OF "BIRTH OF A NATION"

Commencing next Monday afternoon the Court theatre will open its W. Griffith's great spectacle, The Birth of a Nation, which comes back after breaking all theatrical records for attendance in all sections of the United States, and which is now being shown in Europe, Asia, South America and Australia.

[illegible] story is the masterpiece of a man who has made a new form of dramatic expression which will live as long as the comedy of the stage endures. It is a portrayal of the events leading to the Civil war and during the progress of the great struggle between the states, and the aftermath of the war, with the [illegible] of the Ku Klux Klan, which was born in the days of reconstruction. The [illegible] of the Clansmen is blood-tingling and there is no onlooker who can escape the psychological influence of the onrush of ghostly-garbed riders which [illegible]

WHEELING REGISTER,

THE BIRTH OF A NATION.

D. W. Griffith's girdle-girdling triumph, "The Birth of a Nation," returns to this city for a limited return engagement at the Court theatre, starting next Monday afternoon with daily matinees thereafter. This will positively be the last opportunity in this city to see this masterpiece which has everywhere [illegible] capacity audiences with its charming love story and historic spectacles.

From the first scene to the last the film maintains the keenest interest but it reaches its strongest point in the second part, when the lodge of the Ku Klux Klan are gathering for the rescue of [illegible]

The extraordinary spectacular effects, the [illegible] of [illegible] and the skill of execution with which the [illegible] have been made, differentiates it from all [illegible] attempts at [illegible] [illegible] the [illegible] and [illegible] [illegible] and [illegible] with [illegible] [illegible] and [illegible] of the most [illegible] [illegible] a series of [illegible] [illegible] [illegible]

WHEELING TELEGRAPH

"THE BIRTH OF A NATION."

"The Birth of a Nation," D. W. Griffith's marvelous spectacle returns to the Court for an engagement of three days starting Monday afternoon, September 25th. After making new, unprecedented and undreamt of records in practically every first-class theatre in the United States last season in many cities, it went back to play to as large and often larger audiences than it did during the first engagement. It is a fair estimate that one-half of the six million people who have seen this spectacle have seen it more than once. In every place the enthusiasm of the vast crowds has known no bounds.

The historic features of this presentation have attracted wide attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown such stirring events as Sherman's March to the Sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan. Mere words can never give a realization of the dramatic scenes, the life-like and vived reproduction of the past. Realism is the keynote of the success of "The Birth of a Nation." The very stupendousness of the spectacle defies description. And above all it is entertainment par excellence.

Running through the historical scenes are two romantic love stories in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the Colonel of the South. The proud spirit of the Southern girl and the equally proud mien of the Northern maid are shown in as thrilling and soul gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes, each loyal to the land of her birth.

It is important to note that the sale of seats will open at the box office next Friday morning, for every one remembers how difficult it was to secure seats last season. By buying early the long wait in line can be obviated. Otherwise many miss the striking opening scenes of this great spectacle. This will positively be the last engagement in this city.

FRIDAY, SEPTEMBER 22, 1915

"THE BIRTH OF A NATION"

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will play a return engagement at the Court theatre starting Monday afternoon, September 25. Matinees daily. All over the country it has duplicated the marvelous records made in New York, Chicago Boston, Philadelphia, Pittsburg, St. Louis, Baltimore, Washington, San Francisco and Los Angeles. Where return engagements have been played the attendance was even larger, where that was possible, than the first times. Fifteen hundred performances have been given in New York city alone. Over ten million people have been thrilled by the wonders of the great Griffith spectacle.

WHEELING REGISTER.

THE BIRTH OF A NATION

The seat sale for the limited return engagement of "The Birth of a Nation," beginning Monday afternoon, opens at the box office today. As all seats are reserved for all performances which are given twice daily, the advance sale will be very large as was the case during the highly successful run last season. Never in the history of the theatre has a theatrical production attracted so much attention and discussion. Its fame is now world-wide and it is being shown in the principal cities of Europe, Asia, South America and Australia, where it is duplicating the remarkable records made in the United States.

"The Birth of a Nation" is really the eighth wonder of the world. It has been seen by ten million people and all over the country there seems to be no end to the public demand for return engagements. It is a common comment among those who have seen this wonderful spectacle that they wish to see it again and again. It is impossible to grasp all of its details at one seeing.

The production will be maintained at the same high standard of last season with the same symphony orchestra of thirty picked musicians. The performance will begin sharply at 2:15 and 8:15 p. m. and run until 5:05 and 11:05 p. m. The entertainment is very long and it is therefore imperative to commence promptly at the advertised time. This is another argument for buying seats in advance.

WHEELING INTELLIGENCER

THE BIRTH OF A NATION

The seat sale which opens this morning at the Court Theatre for the limited return engagement of "The Birth of a Nation" beginning Monday afternoon bids fair to surpass all records in this city with the exception of the advance sale for the same attraction last season.

D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. The length of runs and total attendance it holds the records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco and Los Angeles. In fact it has done the same in every city where it has played and has duplicating those marvelous records in London, Sydney, Buenos Aires and other great cities of the continents.

The current issue of [illegible] as the talk of the town. Every [illegible] and South and West and East [illegible] the [illegible] of the [illegible] [illegible] to see it. [illegible] [illegible] [illegible]

WHEELING INTELLIGENCER.

BIRTH OF A NATION OPENS AT COURT

There is manifested a great deal of interest in the engagement of "The Birth of a Nation," which will begin an engagement of three days at the Court Theatre this afternoon. This will be the last time the great spectacle will be offered to the theatre-goers of this community and all those who failed to see it on its previous engagements should take advantage of the last opportunity. The management of the enterprise had announced upon various occasions that it would not be policy to present the play more than once in any of the cities, but the demand for a fourth engagement was so great that it was finally secured for a limited time. The historical features of the production provides many of the most interesting scenes, although the love romances between young men and women of the north and south are dominant factors in the presentation.

It is the aim of the management to give the play all the possible realization that ingenuity is capable of bringing forth. This is so well done that on seeing it one can scarcely believe that it is not an actual reproduction of scenes that have taken place in years gone by. The musical feature runs not to be overlooked. The realism is greatly augmented by the presence of a large orchestra which provides stirring music at all times in accordance with the scenes as they are rapidly unfolded before the eye. The illustrations used in "The Birth of a Nation" this time will be given every matinee performance and evening performance of this

WHEELING SUNDAY NEWS

"THE BIRTH OF A NATION" TO OPEN MONDAY

THE WHEELING REGISTER.

BIRTH OF A NATION RETURNS TO COURT

Motion Picture Masterpiece To Be Presented First Half of This Week.

D. W. Griffith is the most talked about, and probably the most sought after, man in America. He learned how to plan things, in the making of the 5,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad and one business details of a theatric success without turning a hair or developing the slightest case of "nerves." When the turmoil and the tumult dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier General J. W. Griffith, he drank in the Civil war narratives greedily. As he grew up came the poet's vision of the entire struggle and of Reconstruction days. In the prime of manhood awoke the genius to make it a reality.

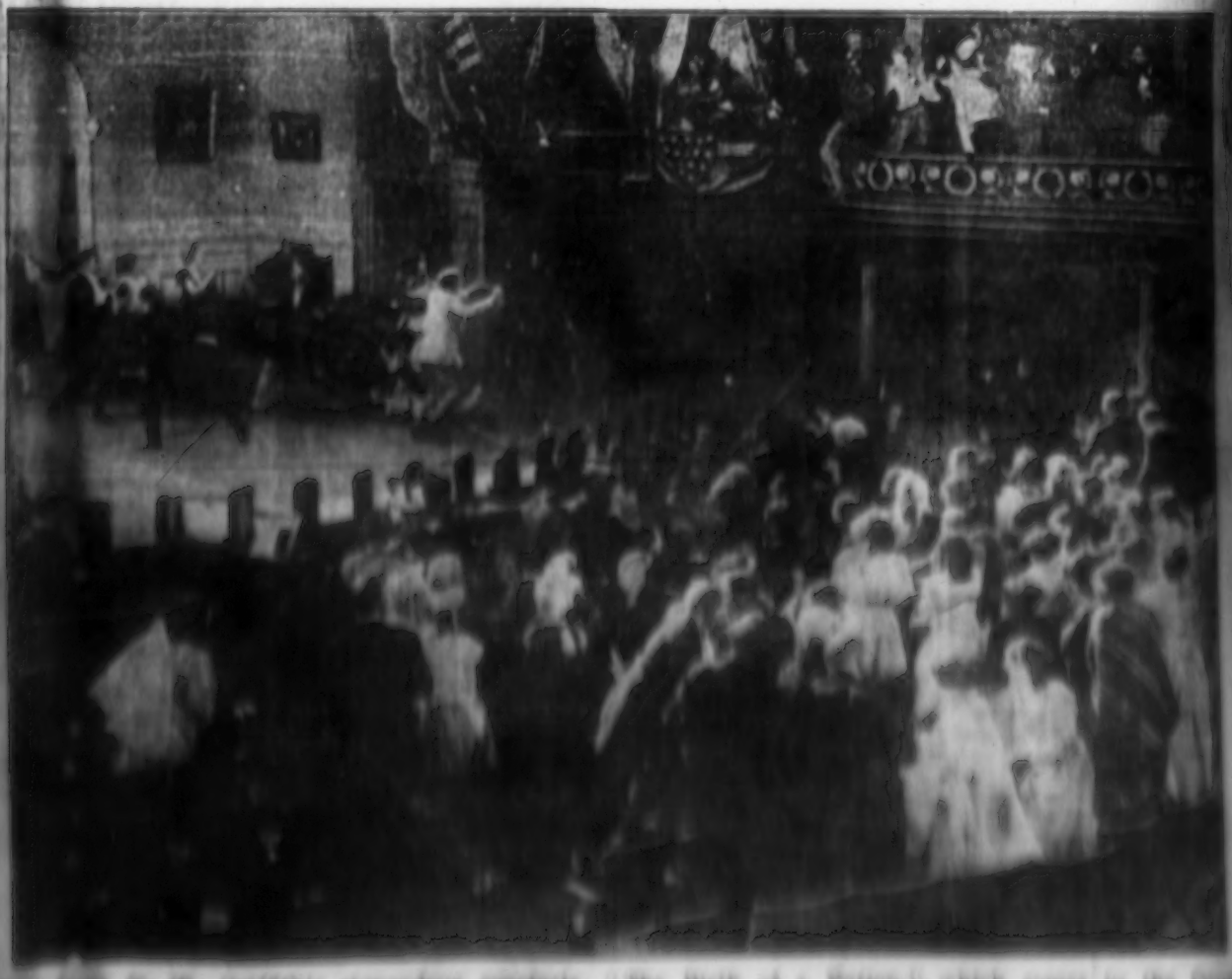
While planning the battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had National Guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, so the cameras would have produced the anachronism of field telephones in civil war time.

This completely equipped as a modern Joffre or Von Hindenburg, Griffith saw everything and telephoned all his instructions. In the artillery actions real cannon were used which discharged real shells. All were of the field pattern. When the infantry got busy, they used the service rifle and machine with the old fashioned accoutrements. As the men charged it is to be seen that their cartridges are from real rifles and real. Many of them are positive and harbor the opinion that when the cartridge is labeled blank there has been a mistake. For the first time in history dirt, corditeless, as well as the glare of war's powder was



The reign of the Prince of Peacee, an inspiring scene in D. W. Griffith's colossal spectacle, "The Birth of a Nation," which opens a three days' engagement at the Court theatre tomorrow matinee.



D. W. Griffith's stupendous spectacle, "The Birth of a Nation," which comes to the Court Monday, Tuesday, Wednesday, September 25, 26, 27. Matinee daily.

WHEELING DAILY NEWS

"THE BIRTH OF A NATION" AT THE COURT NEXT WEEK.

Alhough the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Court for the first three days of next week, the scene in which General Grant receives the surrender of the army of the south from General Lee is one of the most striking of the maus photo-play.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought.

Grant, about five feet, eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. Then with military satlue they part and the incident of Appomattox Court House is closed.

WHEELING INTELLIGENCER

THE BIRTH OF A NATION

The general character of "The Birth of a Nation" which returnes to the Court the first half of next week is of necessity sober and somber. It represents a critical period in the history of the States. It pictures a time that "tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy, it is simply a truthful picture of the times it portrays, and there was little a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy nevertheless.

There is the typical Southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies but clasped in each others arms.

Then there is the young daughter of the Southern home; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when to save herself from a fate wrose than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again there is the scene in "the quarters" where the negroes are "showing off" for the benefit of Northern visitors. There is the shuffle, buck and wing "Mississippi Sawyer," "Turkey in the Straw," and other steps in which the darkeys delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the somber shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

THE WHEELING TELEGRAPH.

Amusements

"The Birth of a Nation."

The patrons of the Court Theatre are manifesting a great deal of interest in the return engagement of "The Birth of a Nation," which began a three days' engagement there this afternoon. The sale of seats, which began Friday, has been very large, which serves to indicate that this attraction will have splendid patronage during its final stay.

There has not been a dissenting voice against "The Birth of a Nation" as far as realism and stupendous undertaking is concerned. It has been proclaimed wherever it has been seen as the admitted sensation in the theatrical affairs of the current season. It has received from the dramatic critics the same attention they are accustomed to give to the productions of the legitimate stage. Their endorsement has proved but a repetition of the praise that has been bestowed upon this wonderful work by men in every walk of life. Jurists, senators, representatives in congress, artists, writers, illustrators, lawyers and men of every profession have seen it and pronounced it by far the greatest that they have ever witnessed.

A special augmented orchestra of thirty pieces will render the descriptive music, synchronized with the picture, which makes the performance more effective.

WHEELING DAILY NEWS

IN THE Theatres

"THE BIRTH OF A NATION" OPENS AT COURT TODAY

Never since the beginning of the motion picture enterprise has there been such a wonderful spectacle as D. W. Griffith's production, "The Birth of a Nation," which opened a three day's engagement at the Court theatre this afternoon. The play which was suggested by Thomas Dixon's novel, "The Clansman," contains 4,000 persons. It also presents 18,000 men and 3,000 men and horses. It requires three hours to show the realistic features of the picture, interest gradually increases from the moment the first picture is thrown on the screen, the audience frequently bursting forth in spontaneous applause.

WHEELING INTELLIGENCER.

"THE BIRTH OF A NATION"

WEDNESDAY, SEPT. 27, 1916.

"The Birth of a Nation."

Again that wonderful production in film, "The Birth of a Nation," thrilled and delighted two capacity houses in a day at the Court theatre yesterday. The picture more than met the expectations of those who have heard this production praised for months since its presentation here last winter. Today it is the talk of the town. On everyone's lips is the question, "Have you seen "The Birth of a Nation?" And the natural assumption is that the person of whom the question is asked will see it, or has seen it.

Nothing has ever been presented in Wheeling that has the appeal that contains so many thrills. The emotions are stirred to the highest pitch, nerves are taut in the many intense moments, and through it all there is woven fascinating stories of the devotion of parents, children and lovers. The great bravery and self-sacrifice of those of both the north and the south for the cause that was theirs and the love that could not be destroyed even amid the bitterness and hatred of bellum and post-bellum days are displayed in this epochal production of the silent drama. While the picture is historical and educational, all through the stirring strife there is a love sentiment, the scenes change from the bitter battle fields to a home of contentment; then, from the strife to the solace of sublime. The presence of a thirty piece symphony orchestra also add much to the play.

It is quite natural to believe that the last day's attendance will even be larger than the house will be able to accommodate.

Parkersburg

PARKERSBURG, WEST VIRGINIA Edition: Convention 09 1916

Auditorium
Parkersburg
NOW PLAYING
The Birth Of a Nation
2:30 8:30
Last Time
Saturday Night
September 30

THE STATE JOURNAL

AUDITORIUM

PARKERSBURG

Three Days Starting

THURSDAY, SEPT. 28

Twice Daily, 2:30-8:15

Seat Sale September 26, 9:00 a. m.

TRIUMPHANT RETURN

—and—

FAREWELL TOUR

Of D. W. Griffith's



Exactly as Presented in This City Last Season Including

Symphony Orchestra
Of Thirty

And All Incidental Stage Effects.

PRICES—Nights, 25c, 50c, 75c, $1.00, (few at $1.50).
Matinees, 25c, 50c, 75c, (few at $1.00).

Mail Orders Now (with Money-Order and Stamped Return Envelope).

Show Notes

Magnificent Spectacle.

D. W. Griffith's magnificent spectacle, "The Birth of a Nation," will commence a three days' engagement at the Auditorium Thursday, Sept. 28, with daily matinees. Everywhere that this sensational successful attraction has played the matinees have vied with the evening performances in attendance. The arrangement whereby all seats are reserved and sold in advance is a happy one, inasmuch as persons who would otherwise find it impossible or difficult to buy in time to see the opening scenes because of the crowds at the box office for an hour or two before each performance, are hereby enabled to secure reservations far ahead.

The Battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Klu-Klux Klan, are but a few of the many tremendous incidents brought upon the screen and the skill of the master hand that intermingled the tragic elements of romance and comedy is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel of synchronization, for each melody is illustrative of the shifting scene and the whole field of musical composition has been searched with the soul of a true artist. This score, played by a symphony orchestra of thirty, accentuates the dramatic effects so skillfully contrived by Producer Griffith.

Then, too, the play has been splendidly cast with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, to mention only a few, in the leading roles. As a matter of fact there is not a person in the production who is not true to character, and as there were required 18,000 persons to give verity to this historic and romantic play, the task which Griffith set himself and which he so successfully completed seems the more astounding. Pictorial spectacles like "The Birth of a Nation," are magnificent and truly educational. All over the country many large classes from the public schools have attended in a body.



"THE BIRTH OF A NATION"

Miss Mae Marsh, who plays the part of one of the South Carolina Girls, in "The Birth of a Nation," which will be seen at the Auditorium Theater, September 28, 29 and 30.

"The Birth of a Nation."

"We will appeal to the Great Heart," says Elsie Stoneman to Mrs. Cameron in D. W. Griffith's "The Birth of a Nation," now playing a three days return engagement at the Auditorium, starting Thursday, September 28, twice daily, and the mother's appeal to Abraham Lincoln for the life of her boy condemned by the military court to be shot is one of the most touching scenes of the entire drama.

No epithet could better express the kindly nature of Loncoln better than "the great heart," and no scene could better illustrate the workings of his soul than the one shown in "The Birth of a Nation."

In one of the colleges at Oxford, England, is hung the fac-simile of a letter written by President Lincoln to a sorrowing mother, which Oxford regards a model of touching simplicity. Here is the letter, written from the executive Mansion, November 21, 1864, and addressed to a Mrs. Bixby, Boston, Mass.:

"Dear Madam:—I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts, that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any word of mine, which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering you the consolation that may be found in the thanks of the Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom. Yours very sincerely and respectfully, A. Lincoln"



From D. W. Griffith's stupendous Spectacle, "The Birth of a Nation," which comes to the Auditorium Today, Tomorrow and Saturday Afternoon and Evening.

"THE BIRTH OF A NATION" REPEATS GREAT SUCCESS IN PARKERSBURG

[illegible] the same sensational triumphs of its first presentations in this city, D. W. Griffith's "The Birth of a Nation" returned yesterday to the Auditorium for a three-day engagement, matinee and night, that is to end Saturday evening.

The great film spectacle was shown yesterday exactly as it was given during the former visit. The same stirring music by a large symphony orchestra [illegible] the action of the play. The orchestra [illegible] music will thrill almost every of the people who attended the first presentation here of the spectacle. Exceedingly good crowds attended the opening performances yesterday.

David W. Griffith's most eminent claim to achievement is that of making [illegible] moving pictures. He has taken one of the darkest pages of American history—slavery, the war of secession, the treaty of peace at Appomattox, the assassination of President Lincoln, the reconciliation of north and south and wresting of the South from the rule of the Carpetbaggers and their ignorant tools through the agency of the "invisible empire" of the Ku Klux Klan.

These things, it would have a year or so ago seemed to have been beyond the scope of the motion picture camera. But the master producer has successfully combined in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. Griffith has not only surpassed the art of the "indoor" theater, but he has developed a new art from, far superior to the old-fashioned history, or historical novel or historical drama. An eminent public man has characterized it as "history by lightning."

The beginning of the War between the States is shown. Lincoln is seen with his cabinet as he signs the first call for volunteers to enforce the sovereignty of the state. The first scenes of fighting are where a band of guerillas attack a Southern village. In time comes the battle of Petersburg, with all the bursting of shells and hand-to-hand struggles in the trenches. Lee surrenders to Grant at Appomattox and the gallant wearers of the gray start life anew. Their best friend, Abraham Lincoln, is assassinated. The most extreme radicals controlled Congress and laws were passed which turned the bleeding Southland over to the control of carpetbaggers. The terrible excesses of these rulers resulted in conditions more horrible than those of war until the chivalrous riders of the Ku Klux Klan restored law and order to the land.



[illegible] FROM D. W. GRIFFITH'S SPECTACULAR SPECTACLE "THE BIRTH OF A NATION" WHICH COMES TO THE AUDITORIUM FOR THREE DAYS STARTING THURSDAY

THE PARKERSBURG NEWS,

Amusements In Parkersburg

"Birth of a Nation."

Commencing Thursday afternoon, Sept. 28, for three days at the Auditorium, D. W. Griffith's great spectacle, "The Birth of a Nation," comes back after breaking all theatrical records for attendance in all sections of the United States and which is now being shown in Europe, Asia, South America and Australia.

This story is the masterpiece of a man who has made a new form of dramatic expression which will forever live in the annals of the stage. Griffith is a product of the motion picture world but by his inventive faculty and his grasp of his media, he has created an epic. Beside his achievement, the old line of stage spectacles look like miniature imitations. His imagination found greater scope in a larger field. He saw and then visualized great battles as they were fought fifty years ago in that gigantic struggle which finally rewelded this nation. He places the great events of American history before the eye so plainly that it is as if one were actually looking backwards through the days that are past and seeing the men of that momentous period making history; for his [illegible] scenes [illegible] Lincoln, Grant, Lee, Howard, Hay, Porter, in fact the great figures of those [illegible]

The box [illegible] opens Tuesday

"BIRTH OF A NATION" IS COMING THIS WEEK

AUDITORIUM

PARKERSBURG, W. VA.

3 DAYS STARTING THURSDAY AFTERNOON **SEPTEMBER 28**

Twice Daily, 2:30, 8:15

A Limited Return Engagement Of The World's Eighth Wonder

D. W. Griffith's



Afternoon Prices

400 Seats - 75c
300 Seats - 50c
400 Seats - 25c
Few at $1.00

Night Prices

300 Seats $1.00
200 Seats - 75c
200 Seats - 50c
400 Seats - 25c
Few at $1.50

Seat Sale Starts Tuesday, Sept. 26 9:00 a. m.
Mail Orders Now

This is Positively Your Last Opportunity to See This Wonderful Spectacle

Same Superb Symphony Orchestra of Thirty

Exactly As Presented Last Season At Higher Prices

Secure Seats NOW and Avoid DISAPPOINTMENT

THE PARKERSBURG NEWS.



SCENE FROM D. W. GRIFFITH'S SPECTACLE, "THE BIRTH OF A NATION," WHICH COMES TO THE AUDITORIUM SEPTEMBER 28, 29, 30

THE PARKERSBURG NEWS.

Birth of a Nation.

So many were turned away during the last engagement of "The Birth of a Nation" and so many requests have been made for its return, it has been booked to be shown at the Auditorium for three days beginning Thursday afternoon, September 28, with daily matinees thereafter.

"The Birth of a Nation" is the most tremendous and vital picture yet produced. The reconstruction of a nation after the abolition of slavery, is graphically shown, and one sees all of the great events that led up to the reunion of this nation.

A splendid musical score, combining folk tunes, patriotic airs, dance melodies and excerpts from the compositions of the great masters, all so arranged as to fit happily into the enacted scenes, is played by a large symphony orchestra, and this music plays no small part in the enjoyment which the picture affords.

During all of the many return engagements the attendance has been if anything larger than the first time. The production will be exactly as before with the same large orchestra and company of operators, carpenters, property men and assistants.

"Birth of a Nation."

During the last engagement of D. W. Griffith's "The Birth of a Nation" in this city nearly as many people were turned away as saw this great spectacle. So many have been the requests for its return that another visit has been arranged for at the Auditorium. This return engagement will be for 3 days, beginning Thursday afternoon, Sept. 28, with daily matinees thereafter.

This magnificent photodrama has done much to show to the North the real South of Civil War and Reconstruction days. Rupert Hughes, the novelist, after seeing "The Birth of a Nation," was so impressed that he wrote a magnificent tribute to the spectacle, rare among literary critics as they touch the stage and worthy of a place alongside the classics of fiction. Hastily and [illegible]

THE PARKERSBURG NEWS.

'BIRTH OF NATION' OPENS HERE TODAY NEW ENGAGEMENT

It is important for patrons of "The Birth of a Nation," which commences a limited return engagement at the Auditorium theater this afternoon, to take note that this is the farewell tour of this tremendously successful spectacle. There will be two performances daily, at 2:15 and 8:15.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious, but it should be said that the musical accompaniment is the product of a specially [illegible] orchestra, [illegible] and some of the best compositions of the world's best composers, together with the creations of Joseph Carl Breil, has no small part in the [illegible]



Scene from D. W. Griffith's Stupendous Spectacle "The Birth of a Nation," which comes to the Auditorium for six performances, starting with today's matinee.



Scene from D. W. Griffith's Stupendous Spectacle "The Birth of a Nation" which comes to the Auditorium Sept. 28, 29, 30.

THE STATE JOURNAL,

Theatre Notes

Depicts Stirring Scenes.

D.W. Griffith's stupenduous spectacle of peace and war "The Birth of a Nation," will play a return engagement at the Auditorium for three days, twice daily, starting Thursday, Sept. 28. All over the country it has duplicated the marvelous records made in New York, Chicago. Boson, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington , San Francisco and Los Angeles. Where return engagements have been played, the attendance was even larger where that was possible than the first times. Fifteen hundred performances have been given in New York alone. Over ten million people have been thrilled by the wonders of the great Griffith spectacle.

Produced during the fiftieth anniversary of the closing events of Civil War the play offers an unusually vivid portrayal of these epoch-making events. It is just over half a century ago since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's Theatre, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The seat sale will open at the box office Tuesday morning. Those who recall the unprecedented rush for seats last season, will realize the importance and convenience of securing their seats well in advance. That obviates the necessity of a long wait in line before the performance.

This engagement will be the last opportunity to see "The Brith of a Nation" in this city.

THE STATE JOURNAL,

Always Gets Crowds.

So great has been the success of the D. W. Griffith historical spectacle "The Birth of a Nation," all over the country, that time and time again it was not possible to accommodate the crowds. Everywhere a line of intending purchasers are at the box office in the morning and it seldom disappears until the box office closes for the evening. There is a reason for this tremendous popularity of the spectacle bearing the Griffith signature, which returns to the Auditorium Thursday, Sept. 28, for a three days engagement, twice daily. In fact there are many reasons, but one is the wonderful detail of the photography, the remarkable crowds and cast comprehensiveness of the multitudinous scenes. For the accurate enactment of the views of both of



...from W. Griffith's Stupendous Spectacle "The Birth of a Nation" which comes to the Auditorium Sept...
...28, 29, 30.

...THE PARKERSBURG STATE JOURNAL, FRIDAY

BIRTH OF A NATION SCORES BIG TRIUMPH

...Production Seen and Heard by Large Audiences at the Auditorium Yesterday Afternoon and Evening

...

THE STATE JOURNAL, PARKERSBURG.

BIRTH OF A NATION MAKES A BIG HIT

Large Crowds At The Auditorium To Witness The Big Photo Production

The "Birth of a Nation," which ...

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.



Behind the moving pictures made the dancing rights look like the most tame amusement a baby does. At present it is not a question of salaries, stocks or actual assets, and there is a world of money in it.

Think of three girls out in their teens who are getting, or about to come of age, $100,000 in the course of a year. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feature leads in D. W. Griffith's great melting moments, "The Birth of a Nation."

Griffith understands the lure of cuddle in an as well as does other artist of this fascinating line of appreciation which he has made famous. In the three prettiest ones of his master plays he has the satisfaction of seeing his work carried out immediately by three girls who have been trained on for the gaiety theatre. One thinks on the day and years gently which has been heavily bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is not heated and eleven far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the moving pictures.

Those two girls between them are now $1,000 a week and have contracts with the big producing firms in Hollywood which means they earn those salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio but has only been in pictures about a year now. She has come forward rapidly and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is artless and happy and a pronounced brunette, making a complete contrast to the blondine charm of the Marsh girl and the golden tinges of Lillian Gish.

Huntington

THE HUNTINGTON HERALD-DISPATCH.

BIG AUDIENCES SEE PICTURE

BIRTH OF A NATION STILL POPULAR

Return of Great Picture And Splendid Orchestra Attracts Unusual Attention

Judging by the unusually large attendance both at the matinee and night performances yesterday "The Birth of a Nation," the great Griffith picture which began a three days' return engagement at the Huntington theatre yesterday is going to be still more popular than on the occasion of its week run in this city last January. The same splendid symphony orchestra is in attendance and lends the same vivid and electrifying effects.

The picture has been enlarged to the extent that it is supplemented with a concluding chapter which shows the remarkable progress made by the negro race during fifty years of freedom.

It is a big theme that has been handled by Griffith and his effort has measured up in every respect to the stupendous historical story that was his subject. There is no one who will not declare that this Griffith spectacle is the greatest yet made known to the stage. Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had in viewing contending Union and Confederate troops in "The Birth of a Nation." In this spectacle one sees the South of ante-bellum days, of the war and of the reconstruction period. Through all Abraham Lincoln is the central figure. Remarkably true to life is the impersonating given of that great Emancipator and it is a moment of poignant tragedy when he is seen to fall a victim to an assassin's bullet.

The stirring scenes depicting the night rides of the Ku Klux Klan are deeply impressed upon each beholder and there is, by the same token, an lasting impression made by the romance that ornaments this historical creation.

The musical score prepared by the late Carl Breil, played by a symphony orchestra of twenty, is of great value to a dramatic work. As for the cast it should be said that its supreme is not to be found in any other production. Who that witnessed "The Birth of a Nation" is not making in the world of the theatre?

There will be two performances daily beginning shortly at 2:15 and 8:15 p. m.

HUNTINGTON THEATRE

TODAY MATINEE and NIGHT

Tuesday matinee and night, Wednesday matinee and night. Matinee 2:15; night, 8:15. Phone 1444 for seats.

D. W. Griffith's Stupendous Spectacle

THE BIRTH OF A NATION

Same Superb Symphony Orchestra of Twenty

MATINEES		NIGHTS	
Orchestra		**Orchestra**	
First 6 rows	50c	First 6 rows	75c
Next 5 rows	$1.00	Next 5 rows	$1.50
Next 7 rows	75c	Next 7 rows	$1.00
Balcony		**Balcony**	
3 rows	75c	First 3 rows	$1.00
Balance	50c	Next 3 rows	75c
Gallery	25c	Next 6 rows	50c
Phone 1444		Gallery	25c

Theater

The Birth of a Nation Commences its Engagement at the Matinee Today

D. W. Griffith's magnificent spectacle "The Birth of a Nation," will commence a limited three day engagement at the Huntington today with daily matinees thereafter. Everywhere that this sensational successful attraction has played the matinees have vied with the evening performances in attendance. The arrangement whereby all seats are reserved and sold in advance is a happy one inasmuch as persons who would otherwise find it impossible or difficult to buy in time to see the opening scenes because of the crowds at the box office for an hour or two before each performance, are thereby enable to secure reservations far ahead.

The Battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Ku Klux Klan are but a few of the many tremendous incidents brought upon the screen and the skill of the master hand that intermingled the tragic elements of romance and comedy is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel of synchronization, for each melody is illustrative of the shifting scene and the whole field of musical composition has been searched with the soul of a true true artist. This score, played by a symphony orchestra of thirty, accentuates the dramatic effects so skillfully contrived by producer Griffith.

Then, too, the play has been splendidly cast with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Mariam Cooper Mary Alden, to mention only few, in the leading roles. As a matter of fact there is not a person in the production who is not true to character, and as there were required 18,000 persons to give verity to this historic and romantic play, the task which Griffith set himself and which he so successfully completed seems the more astounding. Pictorial spectacles like "The Birth of a Nation" are inspirational and truly educational. All over the country many large classes from the public schools have attended in a body. Matinees will be given daily commencing today at 2:15 and night at 8:15.

* * *

Birth of a Nation Will Be a Tremendous Business Next Week



Sherman's march to the sea. A thrilling episode in D. W. Griffith's "The Birth of a Nation," at the Huntington, Monday, Tuesday and Wednesday, with daily matinees. This will be the last opportunity to witness the greatest picture ever produced.

Triumphant Return

HUNTINGTON THEATRE

3 Days Starting MONDAY Oct. 2

TWICE DAILY, 2:15, 8:15

Seat Sale Friday

D. W. GRIFFITH'S STUPENDOUS SPECTACLE



Same Superb Symphony Orchestra of Twenty

Exactly as Presented Last Season, Including all Incidental Stage and Scenic Effects.

PRICES: Nights, 25c, 50c, 75, $1.00. (Few at $1.50.) Matinee, 25c, 50c, 75c. (Few at $1.00.)

THE HUNTINGTON HERALD-DISPATCH,

"THE BIRTH OF A NATION" MOST WONDERFUL PICTURE WORLD HAS EVER SEEN.

In response to numerous and urgent requests, D. W. Griffith's "The Birth of a Nation," which scored here the greatest triumph a theatrical attraction has ever achieved, has been booked for a return engagament at the Huntington for three days beginning next Monday matinee with daily matinees thereafter. In every respect this presentation will be the same as before including the same big symphony orchestra.

David W. Griffith, whose fame has now girdled the globe, chose for the theme of his great spectacle the turmoil and travail of over fifty years ago, out of which a new and united nation was born. A Southerner himself, the son of General "Thunder Jake" Griffith of the Confederate Army, Griffith knows the heart of the South. Through his wonderful pictorial story of what the South suffered he has brought out the brotherhood of the North and has done more to cement the friendship of the two sections than all the books that have been writted. Editorials in Northern newspapers say that he has forever wiped out Mason and Dixon's line.

In order to do his work conscientiously, Griffith employed a whole corps of history experts to ransack thousands of printed volumes, pamphlets, bound files of old newspapers and manuscripts. From their researches he built up his scenario. Not one of the historical incidents shown on the screen can be successfully disputed. He is a teacher of historical truths, but he never becomes tiresome in the telling. Distilled in the alembic of his imagination history takes on the aspect of romance with all of its fascination.

Those who have seen "The Birth of a Nation" no more wonder that it cost $500,000 to produce. They only marvel that it did not cost more. Take the battle of Petersburg, for instance. The production of that alone cost a small fortune. Then the burning of Atlanta and reproduction in replica of Ford's Theatre, Washington and of the legislative hall in South Carolina, all cost large sums.

"The Birth of a Nation" is the art of the twentieth century and no one can afford to miss seeing its wonders. Seat sale will open next Friday morning.

THE HUNTINGTON HERALD-DISPATCH,

BIRTH OF A NATION HERE NEXT WEEK

GREAT PICTURE RETURNS TO HUNTINGTON

Will Be Accompanied by Twenty-One Piece Orchestra. Stays Three Days

A great deal of interest has been created here by the announcement that the Birth of a Nation, considered by many to be the most marvelous picture ever produced, is to again be shown here next week. The picture had a wonderful run here last season and many were disappointed to learn that it was not to be seen in this city again for some time.

The picture will be accompanied by a twenty-one piece orchestra and all of the scenic and thrilling effects as in the former showing. It will be shown at the Huntington Theatre for a matinee and evening performance each day for three days, with daily matinees thereafter.



Some of the famous riders in the Ku Klux Klan, as seen in "The Birth of a Nation" at the Huntington Theatre, Monday, Tuesday and Wednesday, with daily matinees. This is the last chance to see the most wonderful picture that ever has or will be produced. An orchestra of twenty accompanies this production.

SEAT SALE OPENS TODAY FOR "BIRTH OF A NATION"

The seat sale which opens this morning at the Huntington for the limited return engagement of "The Birth of a Nation' beginning Monday matinee bids fair to surpass all records in this city with the exception of the advance sale for the same attraction last season.

D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. For length of runs and total attendance it holds the records of New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco and Los Angeles. In fact it has done the same thing in every city where it has played and it is now duplicating those marvelous records in London, Sydney, Buenos Ayres and other great cities on five continents.

The national crisis of 1861-'71 as pictured in the play holds great lessons. The North and South in internecine struggle; the strategy of the Petersburg campaign and the vast sweep of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the baneful reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of that terrible conflict a new nation, united by brotherly as well as geographical ties, was born.

"The Birth of a Nation" is now so firmly an established entertainment that it is seen again and again by the most critical of playgoers. In fact with its five thousand swiftly changing scenes more than one view is required to group all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excels the masterpieces in the art galleries of Rome, Paris, Munich and London, for it is the beauty of nature itself.

Years ago great battles were shown in cycloramas but that was most unsatisfactory for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in a theatre and see the battle of Petersburg visualized in so lifelike a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries "the glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art, Griffith has perpetuated for all time the most stirring story of American history.

THE HUNTINGTON HERALD-DISPATCH.

THE HUNTIN[illegible]N HERALD-DISPATCH.

"THE BIRTH OF A NATION" WILL DUPLICATE ITS FORMER ENORMOUS SUCCESS

D. W. Griffith's "The Birth of a Nation," which is returning to the Huntington next week for three days, beginning Monday night, is sure to create the same sort of excitement it did on its previous visit to this city. The sale of seats starts Friday. Those who were not able to see this magnificent spectacle before will undoubtedly secure their seats well in advance. In all cities where "The Birth of a Nation" has played a return engagement a goodly percentage of the large audiences is composed of those who have seen the picture before and who are anxious to see it again.

The power of this spectacle to "repeat," as showmen express it, has been conclusively demonstrated all over the country, always with the same result of packing the playhouses from orchestra to dome. Everywhere it is welcomed with the old enthusiasm, not one whit abated. Those who have seen it before are the leaders in the outbursts of applause that greet every moment of the action in the crashing climaxes.

The reason for his appeal of the performance the second and third time it is witnessed is to be found in the marvelous wealth of detail that no one can grasp a one seeing. When it is remembered that there are close to 200,000 details in the production, there is no room for astonishment that many of these, eminently worth while, should be overlooked in the excitement of following the story the first time.

Then the musical score is one of those compositions that grow and grow on the auditor the more it is heard.

THE HUNTINGTON ADVERTISER.

The Theater

Seat Sale for the World's Greatest Spectacle Open Today

D. W. Griffith's [illegible] triumph, "The Birth of a Nation," returns to this city for a limited return engagement commencing Monday with daily matinees thereafter. This will positively be the last opportunity in this city to see this masterpiece which has everywhere received capacity audiences at its charming love story and historical [illegible]

[illegible] From the first scene to the last the thrilling [illegible] holds the interest and it [illegible] its climaxes [illegible] the audience [illegible] the verge of [illegible]

[illegible] The extraordinary merits of [illegible] the result of [illegible] and the [illegible] has been made [illegible] of [illegible] attractions [illegible] Huntington. The scenic [illegible] "The Birth of a Nation" [illegible] and [illegible] [illegible] [illegible]

RETURN ENGAGEMENT!

HUNTINGTON THEATRE OCT. 2

3 DAYS STARTING MONDAY

Twice Daily 2:15-8:15. Seat Sale Starts Friday, September 29

In compliance with the urgent wishes of many hundreds of patrons who were prevented from securing tickets at the first engagement, because of the large sale at all performances, filling the theatre to its capacity, the management has perfected arrangements for a return visit of

D. W. GRIFFITH'S MIGHTY SPECTACLE

NIGHT PRICES

500 Seats $1.00
300 Seats ..... .75
300 Seats ..... .50
[illegible] Seats ..... .25

(Few at $2.00)

MATINEES

500 Seats 75c
600 Seats 50c
400 Seats 25c

(Few at $1.00)

Mail orders now (accompanied by money order and self-addressed, stamped envelope.)



Same Superb Symphony Orchestra of Twenty

All Incidental Scenic Effects

The most stupendous Dramatic Narrative ever Unfolded on any stage in the world. A vivid and realistic lesson of the most vital and exciting episode in all American history.

This is probably the last chance local theatre goers will ever have of seeing this most wonderful of all theatric spectacles---It may never come here again. SEE IT--When you can--SEE IT!

SEAT SALE OPENS TODAY FOR "BIRTH OF A NATION"

The seat sale which opens this morning at the Huntington for the limited return engagement of "The Birth of a Nation' beginning Monday matinee bids fair to surpass all records in this city with the exception of the advance sale for the same attraction last season.

D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. For length of runs and total attendance it holds the records of New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco and Los Angeles. In fact it has done the same thing in every city where it has played and it is now duplicating those marvelous records in London, Sydney, Buenos Ayres and other great cities on five continents.

The national crisis of 1861-'71 as pictured in the play holds great lessons. The North and South in internecine struggle; the strategy of the Petersburg campaign and the vast sweep of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the baneful reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of that terrible conflict a new nation, united by brotherly as well as geographical ties, was born.

"The Birth of a Nation" is now so firmly an established entertainment that it is seen again and again by the most critical of playgoers. In fact with its five thousand swiftly changing scenes more than one view is required to group all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excels the masterpieces in the art galleries of Rome, Paris, Munich and London, for it is the beauty of nature itself.

Years ago great battles were shown in cycloramas but that was most unsatisfactory for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in a theatre and see the battle of Petersburg visualized in so lifelike a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries "the glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art, Griffith has perpetuated for all time the most stirring story of American history.

THE HUNTINGTON HERALD-DISPATCH.

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THE HUNTINGTON ADVERTISER.

Theater

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From the first scene to the last the film maintains the interest to the highest degree, it requires the utmost nerve to see several times over the [illegible] of the Ku Klux Klan riding for the rescue of [illegible].

The extraordinary [illegible] of Griffith's genius of conception and execution are [illegible] in the spectacle and have been made possible [illegible] of production [illegible] of the most stirring period [illegible] history.

In the [illegible] of the Civil War, the [illegible] of a Nation" has [illegible] the most [illegible] of the [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] and [illegible]

RETURN ENGAGEMENT!

Symphony

Superb

We invite your inspection.

J. C. CARTER & CO.

FURNITURE :: CARPETS

corn is gone! No wonder millions prefer "GETS-IT." Try it tonight. "GETS-IT" is sold and recommended by druggists everywhere. 25c bottle, or sent upon receipt of price by E. Lawrence & Co., Chicago, Ill. Sold in Huntington and recommended as the world's best corn remedy by Huntington Drug Co. James Morphy

See Our BELFORD

restricted addition before buying a home. It pays to see the original owner when you buy. Corner lot, 50x200 feet, $2,000.00. Inside lots, 40x200, $1,500.0. This includes sewers in the alley and sidewalks on the avenues.

If you are in line for a lot east of Twentieth street and south of Eighth avenue, now is the time to get one, as they are going. Prices from $600.00 to $850.00 for a lot. Terms 1-4 cash, balance in four notes, due in 6, 12, 18, and 24 months.

The HUNTINGTON LAND COMPANY

Corner Third Ave. and Ninth St.

Foster Building

The Real Estate C... Other and

BIG SPECIALTY

About 1,000 pa... Shoes, all sizes, fr... children's misses' ... shoes, and we will ... sell at the extreme... price of $1.00 and $...

SPECIAL SHIPM...

HAT SHAPES.

A wonderful ... velvet shapes, also ... A wonderful select... special shipment at...

DOUGLAS STORE

...Third Ave.

GREAT GRIFFITH DRAMA RETURNS TO HUNTINGTON

Birth of a Nation Will Repeat Triumph Here For Three Days

THIRTY-TWO PIECES IN SYMPHONY ORCHESTRA

The Magnificent and Spectacular Drama Has Every Element Of Interest

After a sensational tour of the country following its recordbreaking engagement here, D. W. Griffith's "The Birth of a Nation," returns here for an engagement of three days beginning Monday afternoon, October 2. The presentation of the great spectacle is identically, in every respect, the same that appeared here previously with the same large symphony orchestra. Matinee will be given daily at 2:15, night 8:15.

For "The Birth of a Nation," Mr. Griffith took as the skeleton the story of Thomas Dixon's "The Clansman," but he had in mind a far vaster conception than Dixon's. It was his aim to reproduce an epoch in American history so vividly that the spectators would actually be carried out of the present and live for three hours in a past that is fast becoming remote and hazy. He did not make the mistake of desiring to depict this period of the past in a naked and horrid realism. He was determined from the start to throw about it a glamor of romance that would soften the picture without disoring it.

The epoch chosen by Mr. Griffith is is the most thrilling in American history. It was the epoch that witnessed the shattering of the old idea of stae sovereignty. Griffith blended history and romance with rare genius. The story is so strikingly and thrillingly told that the audiences applaud the big moments with all the vigor that they use when real actors appear upon the stage. He has animated his screen phantoms by means of realistic effects and with a musical score made up of patriotic and grand opera themes in such a manner that the spoken word is not missed.

Among the gigantic scenes of "The Birth of a Nation" are those of the battle of Petersburg, fought by 18,000 men on a field five miles across; the march of Sherman to the seal, culminating with the burning of Atlanta; the assassination of President Lincoln in the crowded Ford's Theatre; the wild rides of the Ku Klux Klan and the session of the South Carolina Legislature under the negro-carpetbagger regime.

Seats will go on sale Friday morning at 9:00 a. m.

Spade," a powerful motion picture version of Kenneth B. Clark's thrilling drama. "The Secret of the Submarine." Chapter number thirteen. Hope receives a startling message from the Naval Defense Board which states that the country will be in a hazardous state in the impending war without the "Secret of the Submarine." Extrat attraction, Charlie Chaplin in the two reel feature "The Fireman." This is said to be one of the funniest of Chaplin comedies.



"Birth of A Nation" Will Play Return Engagement

That most impressive production "The Birth of a Nation," returns to this city at The Huntington for a limited engagement, beginning with a matinee Monday. There will be daily matinees. The Griffith spectacle is an epic presented with intense realism by talented players who seem to be living again in the soul-stirring times when a great nation was moving onward to a glorious destiny. For all of its "two dimensions" this widely heralded motion picture drama has the power to hold its audiences. The rapid succession of stirring scenes, the piling of spectacle upon spectacle, never fails to grip the most blase spectator and hold his fixed attention to the very end. There is no withstanding the appeal of the great scenes. At every performance the kaleidoscopic picturization brings frequent and hearty applause and often cheers. One marvels at the ingenuity of the photography and at the skill of the producer, but there is also admiration for the dramatic quality of the acting and the beauty of the panoramic settings.

Each incident is made the more impressive by the musical accompaniment played by a large orchestra. Apart from the wonderful representation of the assassination of President Lincoln, one of the most striking scenes in this historic drama, there is a succession of events of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War, but each dread happening is placed in contrast to delightful romantic scenes and the horrors of war are relieved by the little human touches that Griffith knows so well how to give.

There will be two performances every day promptly at 2:15 and 8:15 p. m. The management again wishes to impress upon the public the great convenience of buying seats in advance on account of the long lines at the box office before each performance. This will be the last opportunity to ever see this, the most wonderful picture ever produced.

THE HUNTINGTON ADVERTISER,

THE WORLD'S GREATEST PICTURE—THE BIRTH OF A NATION

So great has been the success of the D. W. Griffith historical spectacle "The Birth of a Nation," all over the country, that time and time again it was not possible to accommodate the crowds. Everywhere a line of intending purchasers forms at the box office in the morning and it seldom disappears until the box office closes for the evening. There is a reason for this tremendous popularity of the spectacle bearing the Griffith signature, which comes to the Huntington Theatre, Monday, Tuesday and Wednesday. In fact there are many reasons, but one is the wonderful detail of the photography, the remarkable sweep and vast comprehensiveness of the multitudinous scenes. For the proper enactment of the views of battles of the Civil war upon the screen thousands of men and horses were utilized. Great numbers of men, women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence.

At close range is seen the great liberator, Abraham Lincoln, and his assassination in the crowded Ford's theatre is one of the most deeply impressive reproductions of an historical happening that has ever yet been visualized on the screen.

Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs tripping dance tunes and bits of grand opera that fairly illuminate and interpret the scenes unfolded to the eye. There is always tensest interest as the picture is shown and Griffith with rare art permits no lagging inattention. There is constant shift from grave to gay, from romance to intrigue. The play has its foundation in that sensational novel, "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story which he has enveloped with the truths of history. The Ku Klux Klan has an important part in the spectacle. The approach of the clansmen is bloodtingling and there is no onlooker who can escape the psychological influence of the onrush of ghostly-garbed riders.

Matinees will be given daily commencing Monday.

THE HUNTINGTON ADVERTISER,

BIRTH OF NATION HISTORIC PICTURE

WILL BE PRODUCED AT HUNTINGTON THEATRE NEXT WEEK

Historic Features of Presentation Have Attracted Educators All Over World

"The Birth of a Nation," D. W. Griffith's marvelous spectacle will be seen at the Huntington theatre next Monday, Tuesday and Wednesday with daily matinee. After making new, unprecedented and undreamt of records in practically every first-class theatre in the United States last season in many cities, it went back to play to as large and often larger audiences than it did during the first engagement. It is a fair estimate that one-half of the six million people who have seen this spectacle have seen it more than once. In every place the enthusiasm of the last crowds has known no bounds.

The historic features of this presentation have attracted wide attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown such stirring events as Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the return of the south to the fold. The Ku Klux Klan with words can never give a realization of the dramatic force, the life and vivid reproduction of the real. Realism is the keynote of the success of "The Birth of a Nation." The last announcement of the spectacle fully describes it. And since all it is entertainment par excellence.

THE HUNTINGTON ADVERTISER,

Theater

Judging by the unusually large attendance both at the matinee and night performances yesterday, "The Birth of a Nation," the great Griffith picture which began a three days' return engagement at the Huntington theatre yesterday is going to be still more popular than on the occasion of its week run in this city last January. The same splendid symphony orchestra is in attendance and lends the same vivid and electrifying effects.

The picture has been enlarged to the extent that it is accompanied with a concluding chapter which shows the remarkable progress made by the negro race during fifty years of freedom.

It is a big theme that has been handled by Griffith and his effort has resulted in what is generally conceded to be the tremendous historical story that was its subject. There is no one who will not declare that this Griffith spectacle is the greatest feature known to the stage. Actual participation in a battle on a large scale would prove the nearest approach to more complete loss of the country of arms that war, by fact, is very. The battle of Petersburg, Lee and Pickett's retreat to Appomattox, the assassination of Lincoln, the return of the south to the fold of safe-talking days of the reconstruction period, all stirringly dramatic in the central theme. Remarkable also is the transformation scene at the close, in which the reconstruction period is shown, and it is a picture of great beauty and it is a picture of colossal interest and it is a picture of colossal interest and it is a picture of colossal interest

BIRTH OF A NATION ENGAGEMENT WILL CLOSE TONIGHT

Efforts to Secure Extension of Date Here Prove Unavailing

INTEREST INCREASES AS END DRAWS NEAR

Members of Confederate Societies Now Here See Spectacle

Notwithstanding the Birth of a Nation played a full week here last January, popular interest in the attraction at present has been such as to induce Manager Deshon to seek to have the present engagement extended to a full week. This, however, was found impossible, and the engagement will close with today's two performances.

All critics agree that, to date, this is the greatest motion picture ever made. This is true because it combines all the qualities of human emotion that count in making a picture, a story or a play impressive and appealing. It depicts with startling realism the great tragic period of American history, and that period in which the states actually became a nation, a great entity with a recognized sovereign government at their head. It chooses scenes and a time to which the memory of the present generation harkens with alacrity, because of the ties which bind to a titanic struggle which, instead of breaking the bonds union cemented them with unbreakable firmness.

It is an epic in patriotism, as we see it fifty years after the war, showing the heroism and chivalry of the men of the north and the men of the south, and the devotion and sacrifice of the women of the north and the women of the south. It pictures the faithfulness, the sunny artlessness of the negroes of slavery days and shows the remarkable advancement of that race during fifty years of freedom and initiative.

It is built upon a stupendous scale, employing vast landscapes, armies of men, thousands of horses, full complements of cannon and arms. If the next fifty years sees another such picture, we are at a loss to conjure up what subject it can pertain to, and certainly it would seem that there would be necessary for another generation of fire and blood, another cycle of patriotic endeavor, in order to furnish the material.

THE HUNTINGTON HERALD DISPATCH

BLUEFIELD DAILY TELEGRAPH



Scene from "The Birth of a Nation," at the Elks Opera House Today and Tomorrow, with Matinee.

Bluefield Daily Telegraph

OPPOSES NATION PLAY, MUST BE ONE OR OTHER

[illegible] Says Motion Picture Plays That Are Not Comedies Are Not Always Melodramas.

Elks Opera House
Today 2:15 & 8:15

— AND —

Saturday—Afternoon and Night

Farewell Engagement

D. W. GRIFFITH'S



SYMPHONY ORCHESTRA OF TWENTY

PRICES:

MATINEE—25c, 50c, 75c. **(Few at $1.00)**
NIGHT—25c, 50c, 75c, $1. **(Few at $1.50)**
GALLERY (whites only) 25c.

YOUR LAST CHANCE TO VIEW THIS WONDERFUL SPECTACLE

Good Seats May Still be Obtained for all Performances.

BLUEFIELD DAILY TELEGRAPH

COMING TO THEATRES.

THIS IS FAREWELL TOUR OF SPECTACLE

"Birth of a Nation" Will Come No More—Many Elements Enter Into Its Success.

It is important for intending patrons of "The Birth of a Nation," which commences a limited return engagement at the Elks opera house this afternoon, to take note that this is the farewell tour of this tremendously successful spectacle. There will be two performances daily—at 2:15 and 8:15 p. m.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious. But it should be again said that the musical accompaniment to the picture, embracing folk-songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, together with the creations of Joseph Carl Breil, has no small part in contributing to the entertainment.

A finely selected company of actors is seen in histrionic and romantic roles, and there are tremendous battle scenes, wonderful night rides of Ku Klux Klan, delightful bits of comedy and romance and a visualization of great historic events such as the assassination of President Lincoln and the surrender of Lee to Grant.

No such vital picture as "The Birth of a Nation" has yet been placed upon the screen, and it is not at all strange that persons who have once seen the production again and again

sit under the spell of the Griffith masterpiece.

In London, Buenos Ayres, Sidney, Melbourne and other large cities of the world "The Birth of a Nation" is duplicating the marvelous records made in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis, Baltimore, Washington, San Francisco, Los Angeles and in fact, in all cities all over the United States.

BLUEFIELD DAILY TELEGRAPH

SEATS FOR "BIRTH OF A NATION" ON SALE

Box Office Opens Tomorrow—Spectacle One of Greatest Achievements of the Age.

After having achieved throughout the country the same sensational triumphs of its first presentation in this city, D. W. Griffith's "The Birth of a Nation" returns to the Elk's Theatre for an engagement of three days, starting Thursday afternoon, with daily matinees thereafter. This great spectacle will be shown here exactly as it was given during the former visit with the same symphony orchestra.

David W. Griffith's most extraordinary achievement is that of making history live through romance. He has touched the highest peaks of history—slavery, the war of secession, the treaty of peace at Appomattox, the assassination of President Lincoln, the reconciliation of north and south and wresting of the south from the terrible rule of the carpetbaggers and their ignorant negro tools through the agency of the "invincible empire" of the Ku Klux Klan.

These things would have a year or so ago have seemed to have been beyond the scope of the motion picture camera. But the master producer has successfully combined in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed new art form, far superior to the old-fashioned history, or historical novel or historical drama. An eminent public man has characterized it as "history by lightning."

The beginning of the war between the states is shown. Lincoln is seen with his cabinet as he signs the first call for volunteers to enforce the sovereignty of the central government over the sovereignty of the state. The first scenes of fighting are where a band of guerillas attack a southern village. In time comes the battle of Petersburg, with all the bursting of shells and hand-to-hand struggles in the trenches. Lee surrenders to Grant at Appomattox and the gallant wearers of the gray start life anew. Their best friend, Abraham Lincoln, is assassinated. The most extreme Radicals controlled congress and laws were passed which turned the bleeding southland over to the control of carpetbaggers, scalawags and ignorant negroes. The terrible excesses of these rulers resulted in conditions more horrible than those of war until the chivalrous riders of the Ku Klux Klan restored law and order to the land.

Seats will go on sale tomorrow morning at 9 o'clock.

Bluefield Daily Telegraph



Scene from "The Birth of a Nation," at the Elks Opera House, October 2, 3 and 4—with daily matinees

ELKS OPERA HOUSE,

TODAY, 2:15 and 8:15

Tomorrow and Saturday—Afternoon and Night.

Farewell Engagement.

D. W. GRIFFITH'S



Symphony Orchestra of Twenty

Prices Matinee 25c, 50c, 75c. (Few at $1.00)
Night 25c, 50c, 75c, $1. (Few at $1.50)

Your Last Chance to View This Wonderful Spectacle

Good Seats May Still be Obtained for all Performances.

COMING TO THEATRES.

VERY MANY WILL ATTEND WHO SAW IT BEFORE

Everywhere "Birth of a Nation" Is Visited by Many Who Attended First Production.

D. W. Griffith's "The Birth of a Nation," which is returning to the Elks' opera house for a three day engagement starting tomorrow afternoon, is sure to create the same sort of excitement it did on its previous visit to this city. The sale of seats is now on, and those who were not able to see this magnificent spectacle before will undoubtedly secure their seats well in advance. In all cities where "The Birth of a Nation" has played a return engagement a goodly percentage of the large audiences is composed of those who have seen the picture before and who are anxious to see it again.

The power of this spectacle to repeat, as showmen express it, has been conclusively demonstrated all over the country, always with the same result of packing the playhouses from orchestra to dome. Everywhere it is welcomed with the old enthusiasm, not one whit abated. Those who have seen it before are the leaders in the outbursts of applause that greet every moment of the action in the crashing climaxes.

The reason for this appeal of the performance the second and third time it is witnessed is to be found in the marvelous wealth of detail that no one can grasp at one seeing. When it is remembered that there are close to 200,000 details in the production, there is no room for astonishment that many of these, eminently worth while, should be overlooked in the excitement of following the story the first time.

Then the musical score is one of those compositions that grow and grow on the auditor the more it is heard. Nobody thinks of imagining that he has actually heard a grand opera when he has been present at only one performance. He goes again and again and lets the themes of the composer eat into his heart and brain. So it is with the score of "The Birth of a Nation." The appreciation of the score increases with each hearing. The music lover then realizes that there is a stirring clansman motif, an ominous lynch motif, an exquisitive sweet motif that attends the blonde heroine played by Lillian Gish, and a dainty little motif, compounded of humor and plaintiveness that is heard when the little pet sister, Mae Marsh, is the center of the scene.

It is for reasons such as these that "The Birth of a Nation" can be seen again and again without tiring. The production will be exactly as before with the same large symphony orchestra. In every respect the same high standard of excellence of the first performance will be maintained.

BLUEFIELD DAILY TELEGRAPH

BLUEFIELD DAILY TELEGRAPH

IDENTICALLY THE SAME AS FIRST PRESENTED

It Is Promised That "The Birth of a Nation" Will Carry Large Symphony Orchestra.

After a sensational tour of the country following its record-breaking engagement here, D. W. Griffith's "The Birth of a Nation" returns here for an engagement of three days, beginning Thursday afternoon, at the Elks opera house. The presentation of the great spectacle is identically, in every respect, the same that appeared here previously with the same large symphony orchestra. As before there will be daily matinees after the opening performance.

BLUEFIELD DAILY TELEGRAPH

COMING TO THEATRES.

HAS OBLITERATED THE OLD MASON AND DIXON LINE

Birth of a Nation Has Shown to North Real South of Civil War and Reconstruction Days.

During the last engagement of D. W. Griffith's "The Birth of a Nation" in this city nearly as many people were turned away as saw this great spectacle. So many have been the requests for its return that another visit has been arranged for at the Elks' Theatre. This return engagement will be for three days, beginning next Thursday afternoon, with daily matinees.

RETURN ENGAGEMENT

ELKS OPERA HOUSE, 3 Days—Starting Thursday, OCT. 5

Twice Daily 2:15-8:15. Seat Sale Starts Monday, October 2nd.

IN COMPLIANCE WITH THE URGENT WISHES OF MANY HUNDREDS OF PATRONS WHO WERE PREVENTED FROM SECURING TICKETS AT THE FIRST ENGAGEMENT, BECAUSE OF THE LARGE SALE AT THE PERFORMANCES, FILLING THE THEATRE TO ITS CAPACITY, THE MANAGEMENT HAS PERFECTED ARRANGEMENTS FOR A RETURN VISIT OF

D. W. GRIFFITH'S MIGHTY SPECTACLE

Night Prices
$1.00, 75c, 50c and 25c
(Plus ex $1.50).

Matinee
75c, 50c, 25c.
(Plus ex $1.50).

Mail orders now (accompanied by money order and self-addressed, stamped envelope).



Same Superb Symphony Orchestra of Twenty

All Incidental Scenic Effects

The most stupendous Dramatic Narrative ever Unfolded on any stage in the world. A vivid and Realistic lesson of the most vital and exciting episodes in all American history.

This is probably the last chance local theatre goers will ever have of seeing this most wonderful of all theatric spectacles. It may never come here again. See it--when you can--See it!

Note Mr. Griffith's new spectacle, "INTOLERANCE," the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "INTOLERANCE" is now playing at the Liberty Theatre, New York City, and will be seen here later in the season.

COMING TO THEATRES.

VERY MANY WILL ATTEND WHO SAW IT BEFORE

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The power of this spectacle to repeat, as showmen express it, has been conclusively demonstrated all over the country, always with the same result of packing the playhouses from orchestra to dome. Everywhere it is welcomed with the old enthusiasm, not one whit abated. Those who have seen it before are the leaders in the outbursts of applause that greet every moment of the action in the crashing climaxes.

The reason for this appeal of the performance the second and third time it is witnessed is to be found in the marvelous wealth of detail that no one can grasp at one seeing. When it is remembered that there are close to 200,000 details in the production, there is no room for astonishment that many of these, eminently worth while, should be overlooked in the excitement of following the story the first time.

Then the musical score is one of those compositions that grow and grow on the auditor the more it is heard. Nobody thinks of imagining that he has actually heard a grand opera when he has been present at only one performance. He goes again and again and lets the themes of the composer eat into his heart and brain. So it is with the score of "The Birth of a Nation." The appreciation of the score increases with each hearing. The music lover then realizes that there is a stirring clansman motif, an ominous lynch motif, an exquisitive sweet motif that attends the blonde heroine played by Lillian Gish, and a dainty little motif, compounded of humor and plaintiveness that is heard when the little pet sister, Mae Marsh, is the center of the scene.

It is for reasons such as these that "The Birth of a Nation" can be seen again and again without tiring. The production will be exactly as before with the same large symphony orchestra. In every respect the same high standard of excellence of the first performance will be maintained.

BLUEFIELD DAILY TELEGRAPH

IDENTICALLY THE SAME AS FIRST PRESENTED

It is Promised That "The Birth of a Nation" Will Carry Large Symphony Orchestra.

After a sensational tour of the country following its record-breaking engagement here, D. W. Griffith's "The Birth of a Nation" returns here for an engagement of three days, beginning Thursday afternoon, at the Elks opera house. The presentation of the great spectacle is identically, in every respect, the same that appeared here previously with the same large symphony orchestra. As before there will be daily matinees after the opening performance.

For "The Birth of a Nation," Mr. Griffith took as a skeleton the story of Thomas Dixon's "The Clansman," but he had in mind a far vaster conception than Dixon's. It was his aim to reproduce an epoch in American history so vividly that the spectators would actually be carried out of the present and live for three hours in the past that is fast becoming remote and hazy. He did not make the mistake of desiring to depict this period of the past in naked and horrid realism. He was determined from the start to throw about it a glamor of romance that would soften the picture without distorting it.

[illegible] Griffith is the most thrilling in American history. It was the years that followed the overthrow of the old order of state government, which [illegible] of history and romance with [illegible] people. The story is so brilliantly [illegible] that the audiences applaud the big moments with all the [illegible] that they are used to give [illegible] speech. It has also been [illegible] six orchestra players to [illegible] of realistic effects and with a [illegible] of seven reels of picture [illegible] the spoken word is [illegible]

[illegible] the birth of a nation, the birth of a [illegible] the birth of a people, the birth of [illegible] and the birth of a [illegible] one sees on the screen the [illegible] of thousands in the [illegible]

[illegible] assassination of President Lincoln in the crowded Ford's Theatre, the wild rides of the Ku Klux Klan and the scenes of the South Carolina legislature under the negro carpet-bagger regime.

BLUEFIELD DAILY TELEGRAPH

COMING TO THEATRES.

HAS OBLITERATED THE OLD MASON AND DIXON LINE

Birth of a Nation Has Shown to North Real South of Civil War and Reconstruction Days.

During the last engagement of D. W. Griffith's "The Birth of a Nation" in this city nearly as many people were turned away as saw this great spectacle. So many have been the requests for its return that another visit has been arranged for at the Elks' Theatre. This return engagement will be for three days, beginning next Thursday afternoon, with daily matinees.

This magnificent photodrama has done much to show to the north the real south of the civil war and reconstruction days. Robert Hughes, the novelist, after seeing "The Birth of a Nation" said: "I have done the same a great injustice. They are all dead, those cruelly treated people, yet I feel now that I know them as they were; not as they might to have been, but as they were, as I presume should have been in their place. I have seen them in their homes, in their pride and their pride, and I have seen what they went to [illegible]

Mr. Hughes was so impressed that he wrote a magnificent tribute to the spectacle that among literary people of that town the name, the worth of a play alongside the years of Addison, Thackeray and Lamb [illegible] The drawing of an intimate picture from a literary man of the distinction of Mr. Hughes is one of the most remarkable triumphs of a [illegible] that has to [illegible]



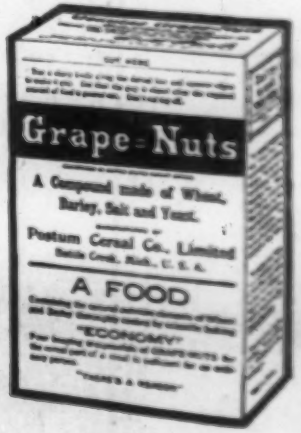
Putting It Over The Line

Many a man can think up plays in sport or business who lacks the rugged strength and energy to carry them out.

Human power comes from food, and it is vitally essential that it contain the elements required by both body and brain—in good balance, and in form for prompt digestion.

Grape-Nuts

with Cream



combines all the nutriment of whole wheat and malted barley, including their mineral salts so necessary to thorough nourishment.

Grape-Nuts is a winning food—ready to eat direct from package, easy to digest, richly nourishing, and wonderfully delicious.

Every table should have its daily ration of Grape-Nuts.

"There's a Reason"

Elks Opera House
Today 2:15 & 8:15

LAST DAY
Afternoon and Night

Farewell Engagement

D. W. GRIFFITH'S



SYMPHONY ORCHESTRA OF TWENTY

PRICES:

MATINEE—25c, 50c, 75c. **(Few at $1.00)**
NIGHT—25c, 50c, 75c, $1. **(Few at $1.50)**
GALLERY (whites only) 25c.

YOUR LAST CHANCE TO VIEW THIS WONDERFUL SPECTACLE

Good Seats May Still be Obtained for all Performances.

LAST CHANCE TO SEE WONDER PLAY

"Birth of a Nation" On Its Farewell Tour at the Elks Opera House Today.

This afternoon and tonight's performance will mark the farewell of "The Birth of a Nation" in this city. A number of good seats may still be obtained for these performances.

D. W. Griffith has shown himself to be the master stage director of the world. "The Birth of a Nation" is not a photoplay in the accepted sense of that word. It is a master creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the "times that tried men's souls." There is no one who is not moved and thrilled by the clash of great armies on the field of battles and that appeal is to all sorts and conditions of men, women and children as is evidenced by every audience that gathers to enjoy this eighth wonder of the world.

While the fine artistic execution is truly epoch-making, probably the basic reason for its phenomenal success is to be found in the theme. It is a big historical romance, treating of the most momentous period in the history of the United States, a period which is not only highly important in the story of this country, but one which is still remembered by living men.

Add to the sublimity of the epic the intensity of the short story and one has an approximate value of "The Birth of a Nation." A large part of the power of the piece comes from the overwhelming rapidity of its action. The spectator is carried hither and thither with bewildering facility. Stirring scenes are piled upon each other with almost confusing speed and scenes of historical importance almost jostle each other on the screen. Because of this rapidity of action it is a common occurrence to hear people say while leaving the theatre after three hours of wonderment and pleasure that it only seemed as if they had been in there for an hour. There is no padding, no filling in with slow and meaningless scenes. It is action, action, action from start to finish until the audience is almost breathless with excitement. In the big scenes the applause and cheers are most inspiring.

There will be two performances today—at 2:15 and 8:15 p. m.

Bluefield Daily Telegraph



Scene from the "Birth of a Nation" at Elks Opera House today.

THE DAILY NEWS

BIRTH OF A NATION

To Exhibit at the Hipp, Monday and Tuesday

The Birth of a Nation comes to Williamson for the first time next Monday. This great picture, of National reputation, will be at the Hippodrome for two days, and will undoubtedly attract great crowds to the theater. Everybody, from far and near will want to see this exhibition and it will be a real feast for our theater-going people. This will be the only opportunity you will have of seeing this great exhibit here, and all should take it in while they can.

Mingo Republican

ESTABLISHED APRIL, 1904.

BIG ATTRACTION COMING

"The Birth of a Nation" The World's Most Wonderful Photo Play To Be Shown At Hipp.

The most wonderful film drama ever produced, "The Birth of a Nation," is coming to the Hippodrome Theatre, Monday and Tuesday Oct. 9 and 10. This is conceded to the biggest thing in the way of motion pictures ever attempted. More than 12,000 feet of celluloid film was used in making the construction, whereon the most marvelous effects were employed in the taking of the picture. Two years were used and $2 cost of producing the mighty production was realized. The advance sale of seats has been large and capacity business is looked for by the managers. Book it down.

Arrangements have been made for train No. 7 on Monday night to stop at Delbarton, Kermit, and Gilbert. A special train will leave immediately after the night show on the Pond Creek line. The readers should avail themselves of this opportunity to attend this grand spectacular production. There will be matinee and night on both days. Delbarton people can have seats reserved by calling at or addressing the management.

WILLIAMSON

THE DAILY NEWS



HIPP TODAY.

HIPP TODAY AND TOMORROW

"The Birth of a Nation" Favorably Criticized by Rev. Charles H. Parkhurst, D. D.

It is impossible to witness the film drama, "The Birth of a Nation" now being shown at the Liberty Theatre, and not want to say something about it.

Everyone who has seen it is saying something about it. When one has been crowded upon, pressed down and run over, it is against Nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theatre. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it—but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end pounding upon the senses with blows that come heavier and heaver, and more and more rapid.

It is not apparent what are the grounds of the objections urged against it, nor what is the animus of those who are scheming to have the exhibition phorbibited by court proceedings.

The National Board of Censorship has approved it and when assault was made, convened again and reaffirmed its approval. The popular endorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

DAVID W. GRIFFITH

Producer of "The Birth of A Nation, Which Will Be Shown at The Hippodrome Oct 9 and 10

The official biographer of David W. Griffith, the great motion picture producer, asked for some data and got the answer that "he was born in Kentucky, that he grew up in a house like most boys, and that he started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of his time under his hat."

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" (when you know him) has one of the most interesting personalities in the world. One day he appeared in the office of the Epoch Producing Corporation of New York and put in a requisition for $5000 cash. It was a Saturday afternoon. All the funds at the Liberty Theatre, where "The Birth of a Nation" was playing, had been banked, and the cash on hand was required for salaries. But one of the managers made the round of several Broadway hotels and finally got the cash money in exchange for checks. It was all in $100 bills.

Mr. Griffith bundled the money into an old newspaper which he tied with a piece of rough string. As he caught the flyer for Louisville, Ky. that afternoon, he was observed with a suitcase in one hand and the bundle of "kale" in the other disappearing rapidly in the direction of a train which was starting just as he reached the station.

The next chapter of this little story opens in La Grange, Kentucky. A tall youthful looking man, with aforesaid "kale" bundle and suitcase knocks at the door of an ivy-clad cottage. The thin, stately, white-haired woman of the crinoline and hoopskirt era answers the knock and comes out to meet him. As the tall young man drops his suitcase and embraces the old lady with his good right arm, his left hand holds out a bundle in a newspaper with the commonplace remark: "Here is a little present for you, Mother."

The incident, as the managers of the company came to learn about it, surprised them not a little, but it is characteristic of Griffith. Four times a year, on his flying trips between Los Angeles and New York, he visits the old Kentucky home and leaves that same little "memento." It is always the same sum and is always contained in an old newspaper.

"When I was a boy," said Griffith to a chum the other day, "I always had a vision of making a place in the world and bringing back the coin. I didn't know what checks were in those days. I don't think most people in La Grange know what they mean nowadays. Anyhow it's just a bit of mine to mass the little present in Uncle Sam's legal tender."

THE DAILY NEWS

SCENE FROM "THE BIRTH OF A NATION" HIPP MONDAY AND TUESDAY, OCTOBER 9 AND 10

THE WILLIAMSON DAILY NEWS

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Prepare For
Chilly Season

Make Your Home Comfortable

Always ready to serve you economically—Come to the store of many attractions.

Our "Heaters" will save you money— handsome too



EXTRAORDINARY SPECIALS!

1-2 Gal. Mason Jars	60c doz.
1-1 Gal. Mason Jars	65c doz.
Improved 1-2 Gal. Jars	65c doz.
Improved 1-1 Gal. Jars	70c doz.
Improved 1-2 Gal. Jars	60c doz.

Compare these prices with those quoted you by other dealers

Buy one of our new heating stoves. It will ornament your home; it will save you fuel; it will save you work.

We handle the famous Winchester and Stevens shot guns and rifles, also Winchester and U. M. C. ammunition.

Just received a large line of rifles and revolvers. They were bought right and we will give you the benefit of our bargains. Call and see them.

HOME HARDWARE & ELECTRIC CO.

THIRD AVENUE WILLIAMSON, W. VA.

Daily News $3.00 A Year

SCENE FROM "THE BIRTH OF A NATION" APPEARS MONDAY, OCTOBER 9 AND 10 Y AND TUESDAY.

IPPOD

AYS Sarting Monday A

Matinee Monday and Tuesday at 1:30

The World's Mightiest Spe

PRICES—Nights 75c and $1.00—Few at $1.50—
Both Matinees 50c and $1.00.

The Presentation in this city will be exactly the same as at

Huntington Theatre, Huntington, West Virginia.

Elk's Opera House, Bluefield, West Virginia.

The Birth of a Nation Has Thrilled Over Four Million Theatregoers.

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TO OUR OUT-OF-TOWN PATRONS:

You must see "The Birth of a Nation" in Williamson or not at all. This is positively the last appearance of this attraction in this vicinity.

**Symphony Orchestra of 20—Creating in all the most
any stage in**

Special Train on N. & W. After the Night Performances for Pond
Mail orders received now. Do not delay. Secure seats now

Prices--Night 75c, $1.00--Few at $1.

LY NEWS

OF GRANT AND
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a Nation, Hippodrome
day and Tuesday.
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rectly represented in his fatigue uni-
form, dusty and travel-stained,
whilst General Lee is shown in the
complete panoply of military dress.
"My aim," said Mr. Griffith in speak-
ing of such scenes recently, "has
been to introduce as little acting as
possible. I have tried to be accu-
rate in every detail and keep away
from theatricalism."

DROM

y Afternoon OCT. 9th - 10t

at 1:30 o'clock—Evenings at 8:00 o'clock

Spectacle---D. W. Griffith's

THE
RTH
OF A
ATION

18,000 People
3,000 Horses
Cost $500.000

TOOK 8 MONTHS TO PRODUCE

SEE

Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—How Bravely the Mothers and Sisters Did Their Part—Anguish of Reconstruction—Wild Night Rides of the Ku Klux Klans—History in the Making.

IMPORTANT!! "The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

MAIL ORDERS NOW

(With Remittance) Before Regular Sale—BOX OFFICE SALE Thursday, October 5th.

AT THEATRE BOX OFFICE.

most stupendous dramatic narrative ever unfolded on
gain the world.

—Monday, Oct. 9th —Train No. 1 will stop at all points going West.
Avoid disappointment. Enclose Money Order in self addressed envelope

$1.50--Both Matinees 50c and $1.00

AND 10 Y AND TUESDAY. O

SCENE FROM

...ctive models of cars pro-
... by their respective manufac-

...ot only will there be hundreds of styles of pleasure vehicles, but there will be every type of commercial cars, from the heaviest trucks to the lightest delivery wagons. The manufacturers of electrically-driven vehicles will make a particularly strong campaign in the show, promising much that is novel, as well as luxurious and beautiful in the various models of electric pleasure cars that will be shown.

Much thought has been given by the officials of the show to the matter of special entertainment for visitors. Band concerts will be given in both the main exhibition halls every afternoon and evening, with a cabaret performance in the cafe, which will be located in the south wing. Numerous attractions also are being arranged for in the main auditorium of Music Hall, so that visitors may have some recreation after the strenuous work of trying to decide which car they prefer among the hundreds on display.

Indications are that there will be more visiting dealers attend the show than ever before, many reservations already being in from Tennessee, Western Virginia, Kentucky, Southern Ohio, Eastern Indiana and West Virginia.

Following is a list of exhibitors recorded up to Saturday night:

Pleasure Cars and Trucks, 1917 Show—Chas. Behlen's Sons, Detroit Electrics; Blevins Auto Sales Company, Studebaker; E. L. Byrne & Co., McFarlan Inter-State; Cincinnati Automobile Company, Stutz; Cincinnati Motor Truck Co., Universal Trucks, Lexington; Citizens' Motor Car Co., Packard, Overland; F. C. Colwell Co., Chandler; Fischer Auto and Service Co., Chalmers; Ford Motor Car Co., Ford; Franklin Motor Car Co., Franklin; Hanauer Automobile Co., Pierce-Arrow pleasure cars and trucks; Heilman Motor Car Co., Haynes & Saxon pleasure cars and commerce trucks; Horseheads Motor Car Co., Reach & Lang, electrics and Owen Magnetic; Imperial Motor Car Co., Stearns-Knight; Keaton Motor Co., Lewis, Allen; Kress Motor Car Co., Maxwell & Mitchell; Layman-Bates Co., Buick pleasure cars and trucks; Lincoln Motor Car Co., Dodge; Locomobile Co. of America, Locomobile; Charles C. Miller Sons, Cole; Oldsmobile Sales Co., Oldsmobile; Patterson Motor Car Co., G. M. C. Trucks; Rose Hill Garage, Owen Electrics; Charles Schiner Motor Car Co., Hupmobile, Briggs Beach; Twin-Cadillac Co., Cadillac; Watson Motor Car Co., Hudson; Western Motor Car Co., Marmon, Velie.

Scores of dealers and manufacturers of accessories have secured attractive displays of their products.

Call at V. A. Litz's Grocery for fresh churned Buttermilk.



MATEWAN NATIONAL BANK

...ERS, President G. T. BLANKENSHIP, V-President

A. D. DICKEY, Cashier.

WILLIAMSON CANDY KITCHEN

THE ONLY PLACE IN THE CITY TO GET

ALL KINDS OF HOMEMADE CANDIES

High Grade Chocolates and Bonbons—Also Special Fancy Boxes for Saturday and Sunday—10c and up.

We keep the best Fruits on the market. New every morning from the market. Cigars and Tobacco.

SAM & ALEX CO.

Fourth Avenue New Riley Building

WILLIAMSON, W. VA.



OUR WAN...
BEST FL...

WHERE NA...
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Science can ... by the skill ... to not retain ... of modern ... face when De... turn them int... ing equipped ... appliance for ... work he is p... fillings, crown... etc., with skil... Office over ... Store. ... G. ... Phone 168



THE WILLIAMSON DAILY NEWS

DAILY NEWS



OUR WANT ADS. ARE YOUR BEST FLAT HUNTERS'

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ion, Hippodrome Tuesday.

obert E. Lee, at to make some e papers of the ked by the by- l. Strange to merous officers s able to offer officer of Lee's et inkstand and s kit, and with e historic docu- d the names of d at the bottom. history was dug up by David W. Griffith during his staging of "Lee's Surrender at Appomattox," one of his striking historical facimile scenes in Griffith's motion picture, "The Birth of a Nation" coming to the Hippodrome Monday and Tuesday. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith in speaking of such scenes recently, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

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HERE NATURE WAS IMPERFECT



Science can restore the deficiency the skill and improved methods not retain teeth that disfigure the modern Dentist. Therefore, when Dr. G. C. Ambergy can them into pairs of beauty. Be- equipped with many improved liance for performing all dental k he is prepared to insert inlay ings, crowns and bridge work, with skill and precision. over National Department Store, 3rd Street.

G. C. AMBERGY

MUSIC



Prepare For Chilly Season

Make Your Home Comfortable

Always ready to serve you economically—Come to the store of many attractions.

Our "Heaters" will save you money— handsome too



EXTRAORDINARY SPECIALS!

1-2 tinl. Mason Jars .... 80c doz.
1-4 tinl. Mason Jars .... 80c doz.
Improved 1-2 tinl. Jars .. 80c doz.
Improved 1-4 tinl. Jars .. 70c doz.
Improved 1-8 tinl. Jars .. 60c doz.
Compare these prices with those quoted you by other dealers

Buy one of our new heating stoves. It will pay for itself in time; it will save you fuel; it will save you work.

We handle the famous Winchester and Stevens shot guns and rifles, also Winchester and U. M. C. ammunition.

Just received a large line of rubber boots and shoes. They were bought right and we will give you the benefit of our bargains. Call and see them.

HOME HARDWARE & ELECTRIC CO.

THIRD AVENUE WILLIAMSON, W. VA.

Daily News $3.00 A Year



SHAKE PAL

SCENE FROM "THE BIRTH OF A NATION" HIPP MONDAY AND TUESDAY, OCTOBER 9 AND 10

THE WILLIAMSON DAILY NEWS

WILLIAMSON DAILY NEWS



SCENE FROM "THE BIRTH OF A NATION" HIPP MONDACTOBER 9 AND 10 Y AND TUESDAY. O

WITH PICTURE OF GRANT AND LEE.

The Birth of a Nation, Hippodrome Monday and Tuesday.

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked by the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender at Appomattox," one of his striking historical facimile scenes in Griffith's motion picture, "The Birth of a Nation" coming to the Hippodrome Monday and Tuesday. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith in speaking of such scenes recently, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

HINTON

THE INDEPENDENT-HERALD.

MAMMOTH SPECTACLE TO BE SHOWN HERE

"The Birth of a Nation," D. W. Griffith's mighty spectacle will be presented in this city for two days starting Wednesday evening, October 11. A matinee and evening performance will be given on Thursday. Seats will go on sale at Rose's Drug Store next Saturday morning. If you are especially interested in this engagement, and do not want to be disappointed in securing seats it will be possible to send a mail order any day this week. Orders must be accompanied by a money order or certified check, and a self-addressed, stamped envelope. Address all orders to to Advance Sale Department, Rose's Drug Store.

The presentation of this wonderful theatrical spectacle in Hinton will not differ in any way from the manner in which it has been shown in every city in the United States. A complete symphony orchestra of twenty skilled musicians accompanies the photo-drama on tour. A sixty foot baggage car load of equipment is also carried. A working force of twenty four men operate the incidentally stage and scenic effects. Altogether this is the most expensive theatrical attraction that has ever visited Hinton.

The prices for the evening performances will range from fifty cents to two dollars. Matinee prices twenty five cents to one dollar and a half.

THE INDEPENDENT-HERALD

MAGNIFICENT SPECTACL

The magnitude of David W. Griffith's feat in stating "The Birth of a Nation," coming to the Masonic Oct. 11-12 is appalling at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinch beck scenery and the petty properties of the so called "legitimate" drama? By comparison with the new art, "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of reconstruction are made to live again and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago.

Seats will go on sale at Rose's Drug Store next Saturday.

THE HINTON DAILY NEWS AND LEADER

READY FOR "BIRTH OF A NATION" TONIGHT

Grand Spectacle to Be Presented At Masonic Tonight—Seat Sale Very Large.

All is in readiness for the presentation of D. W. Griffith's masterpiece, "The Birth of a Nation" at the Masonic theatre this evening. Representatives of Mr. Griffith arrived on No. 14 this afternoon bringing with them the 12,000 feet of superb motion pictures, which took eight months to produce and cost $500,000, and required 18,000 people and 3,000 horses to depict the scenes.

It was reported this afternoon that the seat sale had been exceptionally large, many orders from out of town having been received within the past twenty-four hours. Large crowds are expected from Ronceverte., Alderson and Beckley. Several blocks of tickets have been sold to visitors.

This will undoubtedly be the moving picture event of the year in Hinton.

The spectacle will be repeated tomorrow afternoon and tomorrow evening.

Many good seats are yet available and those who do not delay buying too long will be able to secure favorable reservations.

THE HINTON DAILY NEWS AND LEADER

AT THE MASONIC
OCTOBER 11 AND 12

The creation par excellence of the entire season will visit the Masonic Theatre Oct. 11-12 in the engagement there of D. W. Griffith's "The Birth of a Nation," with the original metropolitan production and company. This is the photo drama that employs motion pictures, mechanical effects and music in a vast and thrilling presentation of Civil War and Reconstruction days. It was chiefly the invasion of New York City, on and during that spring and summer, but because of its gigantic artistic novelty, and second because commercial efforts were made to spoil the production on the part of those who supposed it as a glorification of "The Clansman."

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Scene from D. W Griffith's Stupendous Spectacle "The Birth of a Nation" which comes to the Masonic Oct. 11-12 with Matinee Thursday,

THE INDEPENDENT-HERALD.

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Masonic Oct. 11-12, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate Army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old fashioned stage. The limitations of the theatre were swept away for Nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture in itself such scenes of [illegible]

BLUEFIELD PRAISES GREAT SPECTACLE

Visitor to Hinton Saw "The Birth Of a Nation" in That City— Nothing Like It.

A commercial traveler at the McCreery this morning said that he had the privilege last week of seeing "The Birth of a Nation" at the Elks' opera house in Bluefield, and that it was the most stupendous historical spectacle that he had ever witnessed, and far surpassed any previous attempts in filmland. He announced that he would so arrange his engagements with local merchants in this territory as to be able to again witness the great war play at the Masonic theatre in this city, either on Wednesday or Thursday evening, of this week.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical play ever presented in America. The people of Hinton have waited eagerly for this attraction and it is believed it will prove the greatest drawing card ever put on at the Masonic.

In view of the fact that "The Birth of a Nation" will not be exhibited anywhere else in this vicinity, it is believed that many theatregoers from Beckley, Ronceverte and Alderson will visit the spectacel while it is playing Hinton.

Expert mechanicians are in the city to arrange for the erection of projecting machines and stage settings for the mammoth photo-drama. Great care is taken in placing the machines that project the picture, so that every patron in the theatre may view the picture from any seat in the theatre without distortion.

Good seats may still be secured for all performances. The prices for the evening performance will range from fifty cents to two dollars. The matinee prices will range from twenty-five cents to one dollar and fifty cents. Do not think that because this is strictly a two dollar production that good seats may not be secured for [illegible] and one dollar seats for the evening performance are very good and excellent seats may be secured for the matinee at the [illegible]



Marion Cooper in D.W.Griffith's Stupendous Spectacle "The Birth of a Nation" which comes to the Masonic Oct. 11-12 with Matinee Thursday.

COMING

Everybody interested in the possibilities of war finds in D. W. Griffith's spectacle, "The Birth of a Nation" which comes to the Masonic Oct. 11 12, a thrilling association with the issues of today. The great crisis of 1861 70 as pictured in the play have their lesson for the Americans of today. The North and South in internecine struggle; the strategy of the Petersburg campaign and of Sherman's march to the Sea; Lee's surrender to Grant, and the aftermath of war in the reconstruction period—all these form a serial of martial and political events that enchain the spectator's interest. Out of the terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns today, and the play which shows the evolution from the past to the present will be gladly welcomed at its first local presentation at Hinton.

Seats will go on sale Saturday at Rose's Drug Store

Masonic Theatre 2

PRICES-Evenings Lower Floor $1, $1.50, $2; Balcony 75c,

SEATS WILL GO ON SALE AT ROSE'S DRUG STORE
SATURDAY, OCTOBER 7

The WORLD'S

D. W

"THE BIRTH OF A NATION" HAS THRILLED OVER 10 MILLION THEATREGOERS
800 PERFORMANCES AT LIBERTY THEATRE, NEW YORK, AND STILL RUNNING.
450 PERFORMANCES IN BOSTON.
500 PERFORMANCES IN CHICAGO.
210 PERFORMANCES IN PHILADELPHIA.
200 PERFORMANCES IN ST. LOUIS.
THE GREAT AMERICAN PLAY AT LAST

NOTE: D. W. Griffith's new spectacle "INTOLERANCE" the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York City, and will be seen here later in the season.

IMPORTANT! "The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions. D. W. GRIFFITH

SYMPHON

Y ORCHESTRA OF 20

Creating in All the Most Stupendous Dram

Mail Orders Received Now. Do Not Delay. Secure Seats N
velope.) Make Mo

DAYS, STARTING WEDNESDAY EVENING,
EVENINGS 8:15. MATINEE THURSDAY 2:15

Oct 11th

$1; Gallery 50c-Matinee Lower Floor $1, $1.50; Balcony 75c, $1; Gallery 25c

MIGHTIEST SPECTACLE

V. GRIFFITH'S

NOTICE

Do not think because this is a $2.00 show that you cannot get desirable seats at all prices. The scale provides good seats at the evening performances for from 50c to $1.50, and at the matinees the best seats are from 50c to $1.00.



18,000 People
3,000 Horses
Cost $500,000

Took 8 Months to Produce

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built up only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—How Bravely the Mothers and Sisters Did Their Part—Anguish and Reconstruction—Wild Night Rides of the Ku Klux Klans—History in the Making.

TO OUT-OF-TOWN PATRONS: You must see "The Birth of a Nation" in Hinton or not at all. This is positively the last appearance of this attraction in this vicinity.

atic Narrative Ever Unfolded on Any Stage in the World

w and Avoid Disappointment. (Enclose Money Order and Self Addressed Enney-Orders Payable Rose's Drug Store.

Covington

Scene From "THE BIRTH OF A NATION."



COVINGTON SENTINEL, COVINGTON,

"The Birth of a Nation"

Manager Robertson is to be congratulated by Covington theatre-goers in securing D. W. Griffith's mighty spectacle, "The Birth of a Nation," for a two day engagement at the Strand Theatre. The photo-drama was originally booked for two nights and one matinee, but the demand for tickets has been so great it was doubled to play a special matinee on Friday, at bargain prices. The best seats may be secured for one dollar, while a few have been reserved at one dollar and a half. The evening and Saturday matinee prices will range from 50c to $2.00. Choice seats may be had for 75c and $1.00 for any performance, however.

Covington is the only city in the vicinity of 50 miles that will exhibit "The Birth of a Nation" this season, and D. W. Griffith will undoubtedly withdraw the spectacle from the road at an early date to make room for his new mammoth spectacle, "Intolerance," and this will be the last opportunity to witness it.

In order that all of those persons may have an equal chance with first theatre-goers in securing choice seats, the management have arranged to accept all mail orders that are accompanied by a money-order and self-addressed, stamped envelope. Mail orders should be addressed to the Corner Pharmacy and all communications should be made to them. The regular sale of seats will start Tuesday, December 14th 10th.

The showing of "The Birth of a Nation" in Covington will be unusual with the big city engagements. A mixed symphonic orchestra of 30 pieces will furnish appropriate music for the spectacle and all stage and house effects will be used.

COVINGTON VIRGINIAN,

"THE BIRTH OF A NATION"

Tickets for "THE BIRTH OF A NATION," will be placed on sale at The Corner Pharmacy tomorrow morning. Seats may be secured for any of the four performances. The prices for the night performances will range from fifty cents to two dollars. The prices for the Friday matinee will range from fifty cents to one dollar and a half. The Saturday matinee prices will be the same as the nights.

If you are unable to be present when the sale of seats opens a mail order will be accepted, if accompanied by a money-order and self-addressed, stamped envelope. If a return envelope is not enclosed, tickets will be held at the box office up to the performance they are ordered for.

It is rather unusual for the change in seats for any large theatrical attraction to be in the front of the house, but as a better view of "THE BIRTH OF A NATION" may be had from the rear of the auditorium, the seats have been arranged in that manner. This does not mean that the front seats are not desirable. The screen will be placed from eighteen to twenty feet from the footlights, making the view from even the first row very good.

"THE BIRTH OF A NATION" will be seen for the last time when it is presented here, as the management have decided to continue it over the road to make way for Mr. Griffith's new spectacle, "INTOLERANCE," now playing at the Liberty Theatre in New York city, and is to be shown here at a later date. "THE BIRTH OF A NATION" is the first one of a series to be given the name.

NT-HERALD.

TION

Y, OCTOBER 5, 1916 NO. 50

CEMENT TEA

terest throughout rginia was the an- f the engagement ing marriage of lizabeth Wysor to ll Smith, of Mary- as made Monday a beautifully ap- ven by the bride- , Mrs. Joseph C. w intimate friends r. The wedding, one of the social all season, will be he evening of No- n the Presbyter

as artistically ar- nnouncement tea. d marigold, con- ite, in profusions beautifully the ellow and white, be the color wedding. Clus- of nature's most ngs were arrang ion hall, the par- g hall over which low of the lights ating and add e scene for the ere received in were first asked ation of a Jam- which had been ged. The literal ish read: "On seventh anniver- ing, Mrs. Wysor ngagement and riage of her lizabeth, to Mr. Smith. Those

EQUAL SUFFRAGE MEETING

The woman's viewpoint of the question and the campaign policies to be pursued formed the subjects of discussion at a meeting, yesterday afternoon in the Hotel McCreery parlor, of the local members of the Equal Suffrage Association of the state with the visiting national leaders, Misses McAlarney, Ramsey and Furman.

Miss McAlarney spoke first, sketching the growth of the movement from the Seneca Falls Convention in 1848 where first it became a movement to its present nation wide movement, and then presenting the justice, wisdom and desirability of securing the immediate franchise for the women of the state. For the accomplishment of which Miss Ramsey rose with plans and suggestions. A vigorous non-partisan campaign will be waged in the district.

A campaign committee of the following members were elected:

Mrs. O. O. Cooper, Chairman.

Mrs. G. C. Nutting, 1st Vice Chairman.

Mrs. A. M. Gray, 2nd Vice Chairman.

Miss Pearl Noel, Secretary.

Mrs. L. P. Graham, Treasurer.

Present at the meeting were: Mrs. Geo. P. Franklin, Mrs. J. B. Robinson, Mrs. A. M. Gray, Miss J. S. Stamp, Mrs. E. D. Walls, Mrs. G. C. Nutting, Mrs. O. O. Cooper, Mrs. J. M. Meador, Mrs. C. B. Williams, Mrs. B. W. Stein, Misses Gladys and Lucile Hinton and Miss Pearl Noel.

The second meeting will be held in the McCreery parlor on Tuesday, October 6

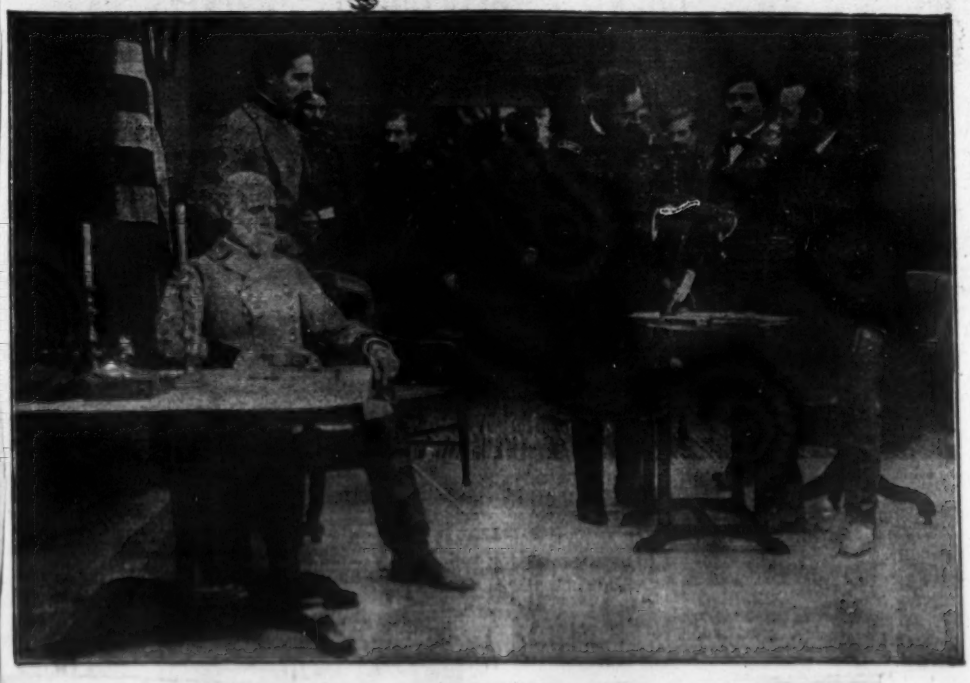


IS THIS YOUR BOY?

You cannot expect him to be interested in his school work if he can not see clearly. *Fits-U-Spectacles* may be just what he needs. Unless you are positive your boy's eyesight is all right, you should have us examine it at once.

Covington

Scene From "THE BIRTH OF A NATION."



COVINGTON SENTINEL, COVINGTON,

"The Birth of a Nation"

Manager Robertson is to be congratulated by Covington theatre-goers in securing D. W. Griffith's mighty spectacle, "The Birth of a Nation," for a two day engagement at the Strand Theatre. The photo-drama was originally booked for two nights and one matinee, but the demand for tickets has been so great it was decided to play a special matinee on Friday, at bargain prices. The best seats may be secured for one dollar, altho a few have been reserved at one dollar and a half. The evening and Saturday matinee prices will range from 50c to $2.00. Cheap seats may be had for 75c and $1.00 for any performance, however.

Covington is the only city in the vicinity of 50 miles that will exhibit "The Birth of a Nation" this season, and D. W. Griffith will undoubtedly withdraw the spectacle from the road at an early date to make room for his new mammoth spectacle, "Intolerance," and this will be the last opportunity to witness it.

In order that out-of-town patrons may have an equal chance with local theatre-goers in securing choice seats, the management have arranged to accept all mail orders that are accompanied by a money-order and self-addressed, stamped envelope. Mail orders should be addressed to the Corner Pharmacy and all money-orders drawn in their favor. The regular sale of seats will start Tuesday, November 16th, 1915.

The showing of "The Birth of a Nation" in Covington will be attended with the big city expenditure. A regular symphony orchestra of 30 skilled musicians accompanies the spectacle and all prices and seats floors will be used.

COVINGTON VIRGINIAN,

"THE BIRTH OF A NATION"

Tickets for "THE BIRTH OF A NATION," will be placed on sale at The Corner Pharmacy tomorrow morning. Seats may be secured for any of the four performances. The prices for the night performances will range from fifty cents to two dollars. The prices for the Friday matinee will range from fifty cents to one dollar and a half. The Saturday matinee prices will be the same as the nights.

If you are unable to be present when the sale of seats opens a mail order will be accepted, if accompanied by a money-order and self-addressed, stamped envelope. If a return envelope is not enclosed, tickets will be held at the box office until the performance they are ordered for.

It is rather unusual for the change of seats for any large theatrical attraction to be in the front of the house, but as a better view of "THE BIRTH OF A NATION" may be had from the rear of the auditorium, the seats has been arranged in that manner. This does not mean that the front seats are not desirable. The screen will be placed from eighteen to twenty feet from the footlights, making the view from any of the seats very good.

THE BIRTH OF A NATION will be seen for the last time when it is presented here, as the management have decided to withdraw it from the road to make way for Mr. Griffith's new spectacle, INTOLERANCE, and playing at the Liberty theatre in New York city, and is to be shown here at a time when [illegible] THE BIRTH OF A NATION

NEWS OF THE THEATRES WITH SYNOPSIS OF PLAYS ANNOUNCED

"THE GIRL FROM FRISCO," in two reels, "THE GUN RUNNERS," will be one of several big features at the Strand Theatre tomorrow.

Barbara, finding her automobile disabled, is forced to go to the Storms reception in a taxi. The chauffeur brings her to the wrong house, and she finds herself greeted by The Blind Mole, as "English Rose." The Blind Mole, a picturesque Central American character, takes her into his confidence regarding his plans for a revolution in Costa Blanca. Suddenly Arenzo, a rival revolutionist, arrives with his followers, and in the battle that follows The Blind Mole is killed. Arenzo also thinks that Barbara is "English Rose," and forces her to accompany him.

The scenes that follow, telling in exciting manner how Wallace and a reporter succeed in unravelling the mystery of Barbara's disappearance and how that adventurous girl thwarts the schemes of the "gun runners," culminate in a spirited conflict aboard the schooner which was to bear the revolutionists' arms to Costa Blanca.

"H'ER GREATER DEVOTION," a one reel comedy, with Rose Melville as Sis Hopkins, will be another feature at the Strand Theatre tomorrow. You will the many ludicrous situations that arise in this one reel comedy.

Selig presents Tom Mix, the Cowboy star, in a sensational western drama "THE GIRL OF THE GOLD GULCH," in one reel, at the Strand Theatre tomorrow. A big drama that will appeal to all moving picture patrons. Don't fail to see it.

Charlie Chaplin will be seen in two one-reel comedies tomorrow at the Strand Theatre. "THE PAWN," and "LAUGHING GAS," are sure to keep the audience in an uproar.

COVINGTON VIRGINIAN, COVINGTON

BUYS FIRST $2 TICKET

FIRST TICKET AT THIS PRICE FOR PICTURE SHOW PURCHASED BY R. C. STOKES

The first $2 ticket ever placed on sale for a moving picture in Covington was purchased this morning by Mr. R. C. Stokes when the sale of seats for "THE BIRTH OF A NATION" opened at The Corner Pharmacy. Although it is unusual, Mr. Griffith's spectacle has been the first photo-drama that has been exhibited at the two dollar scale of prices, it has been predicted by the producer of "THE BIRTH OF A NATION" that we will pay as high as $5 a seat to witness theatrical photo-spectacles before very long.

Mr. Griffith's new super-spectacle "INTOLERANCE" was placed on view at the Liberty Theatre, New York City a few weeks ago. The prices for "Intolerance' range from one dollar in the gallery to two dollars and a half on the lower floor and balcony. It is reported that the new picture has already doubled the receipts of "THE BIRTH OF A NATION" at that theatre. When we consider "THE BIRTH OF A NATION'S" receipts were close to a million of dollars, it is truly remarkable that another picture should double that amount.

Seats for all four performances of "THE BIRTH OF A NATION" are now on sale. If you are unable to call in person, send a money order and self-addressed, stamped envelope to The Corner Pharmacy and tickets will be mailed back to you. Good seats may still be obtained for all performances.

"THE BIRTH OF A NATION"



Covington Virginian

BLISHED EVERY AUTUMNAL [illegible]

BIG SPECTACLE COMING

"THE BIRTH OF A NATION" WILL BE HERE FRIDAY AND SATURDAY, OCT. 13-14

"THE BIRTH OF A NATION," D. W. Griffith's massive spectable, coming to the Strand Theatre Oct. 13-14, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors of of Southern lineage. Henry Walthall, who plays the heroic title of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate Army.

For years [illegible] however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Each realism is never seen on the old-fashioned stage. The limitations of the theatre were swept away for [illegible] Mr. Griffith's wide Panorama lens practically is revealed to the astonished eyes of the spectator. The most incredible imagination could barely picture in itself such scenes of splendor.

STRAND
COVINGTON

2 DAYS STARTING FRIDAY AFTERNOON **OCTOBER. 13**

SPECIAL BARGAIN MATINEE FRIDAY

PRICES: Nights and Saturday Matinee: Orchestra $1.00, $1.50, $2.00. Balcony 50c, 75c, $1.00
Friday Matinee: Orchestra, 75c, $1.00, $1.50. Balcony 50c, 75c.

MAIL ORDERS NOW with MONEY ORDER & STAMPED RETURN ENVELOPE.

Seat Sale Starts Tuesday, October 10, at Corner Pharmacy.

David W. Griffith's 8th Wonder of the World

The Most Stupendous Dramatic Spectacle the Brain of Man Has Yet Visioned or Revealed.

18,000 People

800 Performances in New York

600 Performances in Boston

600 Performances in Chicago

Cost $500,000

THE BIRTH OF A NATION

3,000 Horses

200 Performances each in Philadelphia, Pittsburgh and St. Louis

TOOK 8 MONTHS TO PRODUCE

Symphony Orchestra of Twenty

NOTE—D. W. Griffith's new spectacle "INTOLERANCE," the first and only production he has made since "THE BIRTH OF A NATION," has been proclaimed the artistic triumph of the world. "INTOLERANCE" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

SEE decisive battles of the Civil War, Sherman's March to the sea, cities built up only to be destroyed before your eyes, Grant and Lee at Appomattox, the tragedy of the death of Abraham Lincoln, Petersburg at the crest of the mighty invasion, how bravely the mothers and sisters did their part, history in the making.

TO OUT OF TOWN PATRONS: You must see "The Birth of a Nation" in Covington or not at all this season. The route mapped out for this attraction includes none of the smaller towns in this vicinity.

Scene From "THE BIRTH OF A NATION."

COVINGTON VIRGINIAN, COVINGTON, VIRGINIA



"LINCOLN AND HIS CABINET"

One of the scenes in D. W. Griffith's "THE BIRTH OF A NATION" at the Strand Theatre, Covington, Oct. 13-14, with daily matinees.

SPECIAL NOTICE

THE BIRTH OF A NATION.

The tickets for all performances for "The Birth of a Nation" will be on sale at The Corner Pharmacy, Tuesday, Oct. 10th, at 9 o'clock A. M.

All persons desiring tickets for this, the world's greatest motion picture production, will call and have them reserved at once.

All tickets MUST be paid for and redeemed before 10 o'clock A. M. of the morning for which they are reserved or they will be resold without notice to purchaser.

We advise that you pay for your tickets when you make the reservation. This will avoid confusion and assist us greatly in this sale.

10



"The Birth of a Nation"

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The showing of "The Birth of a Nation" in Covington will be identical with the big city engagements. A superb symphony orchestra of 20 skilled musicians accompanies the spectacle and all stage and sound effects will be used.

COVINGTON VIRGINIAN, COVINGTO

"BIRTH OF A NATION"

BEGINS ITS ENGAGEMENT AT THE STRAND THEATRE TODAY

D. W. Griffith's mighty spectacle "THE BIRTH OF A NATION," begins its engagement at the Strand Theatre today. There will be two performances daily at 2.15 and 8.15 P. M.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it was presented in New York City for twenty months, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stake which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Entire towns were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon those plains and trenches 15,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great events in order is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of paramount value. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the truest manner that history is made when man reverses reason to passion and courage is a badge of cowardice.

You see the war start after being shown the causes which precipitated it. You see the great Generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags o f fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peice to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical drama which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre live before the spectatir of the Griffith drama. In the second half the South's "Second uprising," this time against the carpeting regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out-or-door is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details.

On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra. Somehow the old wartime tunes, thus thematically treated, make the "counterfeit presentments," of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aitken and Josephine Crowell as the elder Camerons; and Walter Reisman as Leach.

There will be a performance again this afternoon and this evening 2.15 and 8.15 P. M.

After viewing the performance of THE BIRTH OF A NATION it is easily understood why it has made the tremendous success it so richly deserves. Covington and the surrounding country are glad to patronize a spectacle of this sort and no doubt will turn out that is large a crowd each afternoon and evening as has been the case since the show opened here.

COVINGTON VIRGINIAN, COVINGTON,

"MOVIE" MAKE BIG HIT

THE BIRTH OF A NATION" GIVEN [illegible] PICTURE PAR EXCEL- LENT IN WORKMANSHIP.

THE BIRTH OF A NATION, bringing forward David W. Griffith's new art of musical spectacle, opened a two days engagement yesterday at the Strand Theatre. A good crowd attended the performance Friday afternoon and Friday night the house was packed to overflowing.

The crowd loudly applauded the most wonderful scenes and expressed its [illegible] Miss Rice rendered [illegible] received a big hand.

STRAND THEATRE

COVINGTON, VIRGINIA.

2 Days Starting FRIDAY AFTERNOON Twice Daily 2:30-8:15--Bargain Matinee Saturday **OCT. 13**

Prices--Night and Saturday Matinee 50c, 75c, $1.00, $1.50, $2.00. Friday Matinee 50c, 75c, $1.00, $1.50

Mail Orders Now

With money order and self addressed stamped envelope Make orders payable to Corner Pharmacy.

Regular Sale Opens Tuesday, Oct.10

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

NOTICE!

Do not think because this is a $2 show that you cannot get desirable seats at all prices. The scale provides good seats at the evening performances for from 50c to $1.00 and at the matinee the best seats are from 50c to $1.00.

"The Birth of a Nation" Has Thrilled Over Four Million Theatregoers.

8TH WONDER OF THE WORLD

THE BIRTH OF A NATION

GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION

18,000 PEOPLE

3,000 HORSES

COST 50,000

The Great American Play at Last

Took Eight Months to Produce

NOTE--Mr. Griffith's New Spectacle "INTOLERANCE", the First and Only Production He Has Made Since "The Birth of a Nation", has Been Proclaimed the Artistic Triumph of the World. "INTOLERANCE" is Now Playing at the Liberty Theatre, New York City, and will be Seen Here Later in the Season.

See { Decisive Battles of the Civil War--Sherman's March to the Sea--Cities Built Up Only to be Destroyed Before Your Eyes--Grant and Lee at Appomattox --The Tragedy of the Death of Abraham Lincoln--How Bravely the Mothers and Sisters Did Their Part--Anguish of Reconstruction--Wild Night Riders of the Ku Klux Klans--History in the Making

IMPORTANT! "THE BIRTH OF A NATION" will never be presented in any but the Highest Class Theatres and at prices charged for the best theatrical attractions.
D. W. GRIFFITH

SYMPHONY ORCHESTRA OF 20

TO OUT-OF-TOWN PATRONS:

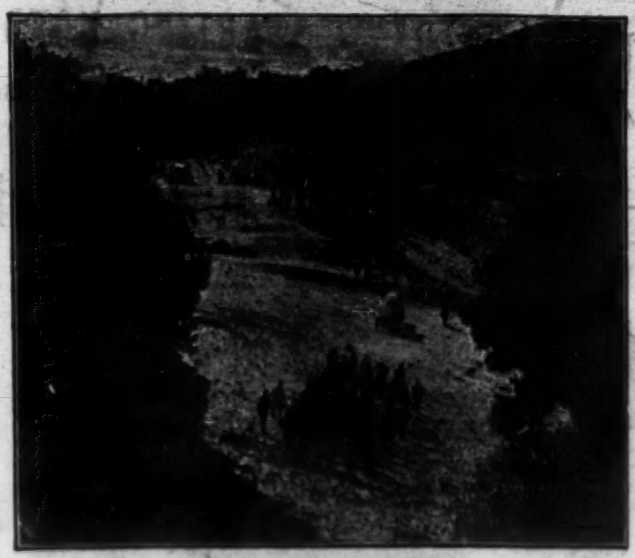
You Must See "THE BIRTH OF A NATION" in Covington or not at all. This is positively the last appearance of this attraction in this vicinity.

Creating in All the Most Stupendous Dramatic Narrative Ever Unfolded on Any Stage in the World

Mail Orders Received Now. Do Not Delay. Secure Seats Now and Avoid Disappointment. (Enclose Money Order and Self Addressed Envelope.) Seat Sale Opens Tuesday Oct. 10th

LEXINGTON

THE LEXINGTON GAZETTE



Scene from D. W. Griffith's Stupendous Spectacle, Photo Drama
"THE BIRTH OF A NATION"
which comes Oct. 16 17, to LYRIC THEATRE, with matinees both days

THE COUNTY NEWS
MATTHEW W. PAXTON, Proprietor



LILLIAN GISH

THE LEXINGTON GAZETTE

"BIRTH OF A NATION" AT LYRIC OCT. 16-17

Remarkable Photo Drama to Appear Matinee and Night

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A grand symphony orchestra of twenty skilled musicians will be heard in accompaniment of the great spectacle during its showing here. A sixty-foot baggage car of equipment, requiring the services of twenty four mechanics to operate, will be used. "The Birth of a Nation" is by far the most expensive production ever seen on the Lyric stage. A county-wide advertising campaign is being used to inform out of town theatre goers of the coming of the photo-drama. Incidentally, this will be the last opportunity to view Mr. Griffith's spectacle, as it will be withdrawn from the road at the close of the season to make way for his newest super-spectacle, "Intolerance," now showing at the Liberty Theatre, New York City, and to be shown here later in the season.

Tickets will be placed on sale at Wayland & Gaskell's pharmacy Friday, October 13. Mail orders from out-of-town patrons will be accepted if they are accompanied by a money order and a return envelope. If return envelope is not enclosed, tickets ordered will be held at the box office until the performance. For scale of prices refer to display advertisement in this newspaper.

on Sentinel.

, VA., OCTOBER 6, 1916. NUMBER 37.

FIRST CALL



NO PEACE TALK BY CHANCELLOR

Hollweg Says Allies Can't Pierce German Lines.

U. S. CALLED UNNEUTRAL

Made Theme For Criticism Of Americans With Entente Armies. Chancellor Discourages Peace Talk.

Berlin, via London.—Immediately on the heels of the utterances of the Imperial Chancellor in the Reichstag concerning the submarine campaign the afternoon newspapers generally print strong criticisms of the neutrality of the United States, based on the news of the death of the American aviator Kiffen Rockwell, and the presence of other American aviators on the western front.

They connect this evidence of American sympathy for the Entente Allies and the supplying of war materials by firms in the United States as an indication of the futility of concessions from the American standpoint with regard to submarines. They declare that these facts show how American respect for neutrality is vanishing and how America is misusing the present form of submarine warfare to cover the active participation of American citizens in the war on the side of the Entente Allies.

The Lokal Anzeiger, under the heading "American Neutrality," points the following:

"With a naivete which must appear astonishing even in a war which overturns ordinary conceptions of international law and neutrality, the Paris Matin announces that Aviator Rockwell, one of the best-known American aviators, has fallen in an air battle. The Matin does not attempt to dispute the fact, long known to us, that at least 38 men have sought under the name of American Aviation Squadron ob-

BANDITS' HEAVY LOSS IN BATTLE

Villa Followers Killed in Fight at Cusihuiriachic.

CARRANZISTAS ALSO SUFFER

An Appeal For Surgeons and Medical Supplies Is Made By General Ramos—Gaudens Urges Is Taken Prisoner.

JAPAN TO REVIVE THE ALIEN ISSUE

To Renew Negotiations With U. S. After European War.

INSISTS ON ENTRY RIGHTS

Tokio Seeks To Position That Restrictions On Immigration and Land Holding Violate International Law.

LEXINGTON

THE LEXINGTON GAZETTE



Scene from D. W. Griffith's Stupendous Spectacle, Photo Drama
"THE BIRTH OF A NATION"
which comes Oct. 16 17, to LYRIC THEATRE, with matinees both days

THE COUNTY NEWS
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A grand symphony orchestra of twenty skilled musicians will be heard in accompaniment of the great spectacle during its showing here. A sixty-foot baggage car of equipment, requiring the services of twenty four mechanics to operate, will be used. "The Birth of a Nation" is by far the most expensive production ever seen on the Lyric stage. A county-wide advertising campaign is being used to inform out of town theatre goers of the coming of the photo-drama. Incidentally, this will be the last opportunity to view Mr. Griffith's spectacle, as it will be withdrawn from the road at the close of the season to make way for his newest super-spectacle, "Intolerance," now showing at the Liberty Theatre, New York City, and to be shown here late in the season.

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"Birth of a Nation" Oct. 16-17

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Manager Mast

Rockbridge County News

"The Birth of a Nation" at Lexington Next Monday and Tuesday

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A grand symphony orchestra of twenty skilled musicians will be heard in accompaniment of the great spectacle during its showing here. A sixty foot baggage car of equipment requiring the services of twenty-four mechanics to operate will be used. "The Birth of a Nation" is by far the most expensive production ever seen on the Lyric stage. A county wide advertising campaign is being used to inform the out-of-town theatregoers of the coming of the photo drama. Incidentally this will be the last opportunity to view Mr. Griffith's spectacle, as it will be withdrawn from the road at the close of this season to make way for his newest super spectacle, "Intoferance," now showing at the Liberty theatre, New York city, and to be shown here later in the season.

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LYRIC, LEXINGTON

Starting Monday Evening, Oct. 16
Matinee, Tuesday and Wednesday, 3:00 P. M.

2 NIGHTS, 8.15
2 Matinees, 3.00

Seat Sale Opens Friday, Oct. 15
Mail Orders Now, When Accompanied by Check and Self-Addressed Envelope

Seat Sale at Wayland & Goodall's Pharmacy.

D. W. Griffith's Marvellous Photo-Spectacle.

18,000 People

Something So Great and Wonderful that Printers' Ink Cannot Describe It. Worth Walking Miles to See

Company Carries its own Orchestra of 20 Prices



3,000 Horses

Nothing So Studendous, So Prodigally Detailed, and So Thrilling Has Ever Been Produced in Any Country in the World.

Will be shown in Lexington indentically the same as in the larger cities.

The Greatest Dramatic Triumph the World Has Ever Seen

PRICES

NIGHTS—Lower Floor $1.00, $1.50, (Few at $2.00), Balcony 50 Cents
MATINEE—Lower Floor 75c, $1.00, (Few at $1.50), Balcony 50 cents

LYRIC, LEXINGTON=2

DAYS, STARTING MONDAY AFTERNOON

Twice, Monday and Tuesday, 3-8:15 p.m.

OCT. 16

D. W. GRIFFITH'S MIGHTY SPECTACLE



8 Months Consumed in the Making at the Cost of a Half Million Dollars

"The Birth of a Nation" is Hitsory Vitalized and Made Living

Mr. Griffith's New Art is the Crowning Triumph of the Age

18,000 PERSONS
3,00 HORSES

Seen in the Superb Pageantry

The Author Has Created Almost a Miracle

In Bringing Forth a Drama with Thrills Piled Upon Thrills

Most stupendous, most realistic, most convincing, most exciting, most absorbing, most dramatic narrative ever created for edification of the American People

Men and Woman Journey Hundreds of Miles to See It

Nothing Like It Since the Dawn of Civilization

A Whirlwind Story of Love, Romance, History, War, Patriotism, Poetry, Heroism, Peace and Song. The Veritable Eighth Wonder of the World, Exhibiting Scenes Little Short of Marvelous

Company Carries Its Own Symphony Orchestra of 20 Pieces

Mail Orders Now Accompanied by Check and Self-Addressed Stamped Envelope

It will Not Be Convenient to Accept Seat Reservations From Local Telephone Calls

EVENING PRICES: First Nine Rows, $1.00; Next Two Rows, $2.00; Last Seventeen Rows, $1.50; Entire Balcony, 50c

MATINEE PRICES: First Nine Rows, 75c; Next Two Rows, $1.50; Last Seventeen Rows, $1.00; Entire Balcony, 50c

SEATS WILL BE PLACED ON SALE AT WAYLAND & GOODALL'S PHARMACY FRIDAY, OCTOBER 13

Winchester

EMPIRE THEATRE

WINCHESTER, VA.

Two days starting **Wednesday Evening Oct. 18.** Farewell Tour of
Matinee Thursday 2:15—Evening 8:15.
D. W. GRIFFITH'S



Symphony Orchestra of 20, and all incidental stage effects, exactly as presented in the large cities throughout the country.

PRICES:—Nights—Lower Floor, $1.00, $1.50, (few at $2.00,) Balcony 50, 75, $1.00, Gallery 50. Matinees—Lower Floor, 75, $1.00, (few at $1.50,) Balcony 50, 75, Gallery 25. Mail orders now. Send money order and self-addressed stamped envelope. Regular sale at box office, October 15.

EMPIRE THEATRE
WINCHESTER

2 days starting Wednesday evening
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FAREWELL TOUR OF D. W. GRIFFITH'S

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WARREN SENTINEL

month.

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"The Birth of a Nation" will be shown in Winchester in exactly the same manner it has been shown everywhere. A symphony orchestra of twenty skilled musicians will be heard. A sixty foot baggage car of stage and scenic effects are carried by the company. It will require the services of twenty four mechanics to operate the incidental effects accompanying the spectacle.

In order that out-of-town patrons may have the same opportunity to secure choice seats for any of the three performances as local theatregoers, the management will accept all mail orders that are accompained by a money-order and self-addressed, stamped envelope. Seats ordered in that manner will be mailed back prior to the opening of the regular seat sale which will open Saturday, Oct. 14, at the theatre box-office. If you would not be disappointed it is well to send your order in early, as the demand for tickets will be unusually large.

The story of "The Birth of a Nation" is known so well by every man, woman and child that it is useless to repeat it in this notice. The spectacle has been shown in every large city in the United States with great success, and is now being presented in five continents, where it has been equally successful.

This is the final tour of the great photo-drama as it will be withdrawn from the road at the close of the present season to make way for Mr. Griffith's new super-spectacle "Intolerance," now showing at the Liberty Theatre, New York City. "Intolerance" is the first and only production Mr. Griffith has made since "The Birth of a Nation."

Winchester is the only town in this vicinity where "The Birth of a Nation will be shown, so it will be well to avail yourself of the opportunity of witnessing it on this visit.



...ectacle, Photo Drama
...ION"
..., with matinees both days

...ING AEROPLANES.

...irds Differ From Flying Ma...chines Made by Man.

...t to be a mistake to suppose ...bird's wings enable it to fly ...applied flying any of us could ...ir and soar into the air. ...ow bones of the birds make ...es, but they are attached to ...breastbone, which forms the ...ure of the bird's body. This ...s central firmness, and the ...e the rest. The wings bal... owners, and the tail acts ...e for steering. Often enough ...seems to use its tail as a sort ...

...xpecting to compare the bird ...product of man's skill—the ... To begin with, there is no ...made which copies the up... motion of the bird's wings. ...achines having fixed wings ...

...ventor may tend to copy the ...ers around him. He made ...feathers, etc., connected them ...shoulders and legs and found ...ected would not raise him ...

...ther, or nature, which was ...straight the air are as strong ...ers, as an inventor to fly ...from the bird, with a body ...to furnish the flight, has fly... ...equal in weight to all its ...bs put together.—Pearson's ...

...Swift and the Fast.

...a good story about Count ...of the rules of servo ...tactics. The count once ...ted the leg of mutton ...and to perspire. He ...to the dining room, ...the head to a pleasant ...leg of mutton is creating ...work and to eat less."

FROEBEL DISCIPLE

Chief of Kindergarten Division, U. S. Bureau of Education.

STANDS FOR MORE SCHOOLS.

Also Maintains That Two Extra Years Added to the Meager Four or Five That Most Children Get Would Greatly Increase Average Intelligence.

At a conference of the National Congress of Mothers held in New York city in connection with the recent convention of the National Education association Miss Bessie Locke, chief of the kindergarten division of the United States bureau of education, said:

"Those who are familiar with the fact that there are nearly a thousand



...kindergartens in Greater New York and that most of the large cities have adopted them may be surprised to learn that throughout the country only 12 per cent of the children are in the kindergarten making 88 per cent still unprovided for. In other words, seven children are receiving this training of whom nearly eleven are deprived. In a country which stands for equal privileges for all it is manifestly unjust that a few should be enjoying this educational advantage, while the large majority have to go without it.

"A short time ago we spoke to all the resident superior of the world asking what they were doing for the education of their little children, and we found that Belgium had made the greatest progress, more than a half of all the children between three and six years of age were in kindergartens. Immediately Belgium is now a small nation, one of the smallest, but as we think of this subject closely we do not forget that it is the quality of a

STRAIN & PATTON

Clothiers and Gents' Furnishers

LEXINGTON, VIRGINIA

New Goods Arriving Daily

STRAIN & PATTON

LEXINGTON, VA.



GUARANTEED TEN YEAR

Winchester

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WINCHESTER, VA.

Two days starting **Wednesday Evening Oct. 18.**
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D. W. GRIFFITH'S



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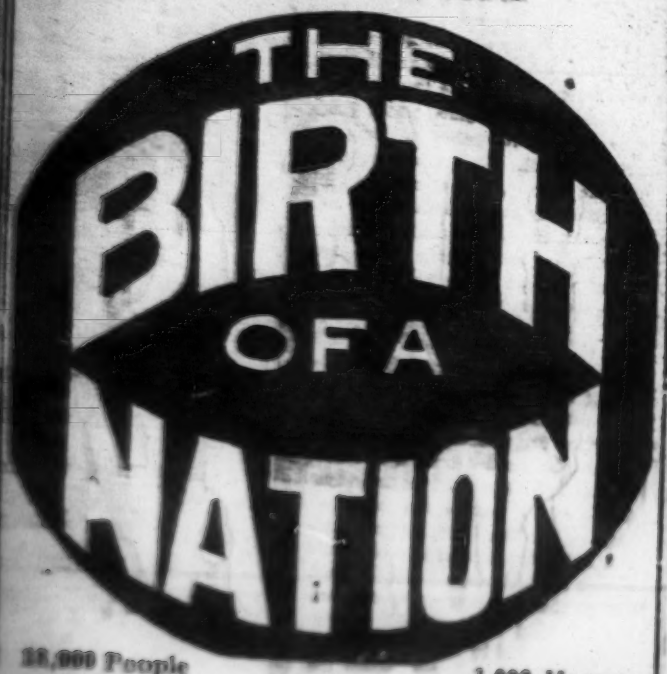
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Empire Theatre **Oct. 18-19**

Wed. & Thurs. Matinee Thurs. 2:15 Eve. 8:15

FAREWELL TOUR

D. W. GRIFFITH'S



18,000 People
Cost $500,000

3,000 Horses
8 Months to Make

20-Piece Symphony Orchestra

Will be shown here identically the same as in the larger cities. So Great and Wonderful that Printer's ink cannot describe it.

PRICES:

	NIGHT	MAT.
First three rows from stage	$1.50	$1.00
Next [illegible]	1.00	.75
Next nine [illegible]	1.00	.75
Last three [illegible]	.75	.50
First row in Balcony (A)	.75	.50
Next two rows in Balcony	.50	.25
Remainder of Balcony	.25	.25
First three rows in Gallery	.25	.25
Last three rows in Gallery	.25	.25

Mail Orders. Now on hand check or money order and self-addressed envelope. Regular ads now open at Empire Theatre during regular evening hours or room 4 during day at Henry's printing office.

A full 60-foot Car of Equipment and 30 People entitled to properly present this mighty spectacle

Huge Equipment For Nation Picture

Tomorrow afternoon, shortly after the arrival of the B. and O 1.45 p. m. train, Winchester will witness a scene never before enacted on the streets of this city. Huge wagons thirty feet in length, will be seen coming up the street loaded down with unusual looking crates and boxes. Huge drums and machines that will give you the thought that a munition plant has suddenly decided to make this town its headquarters, will be seen on the wagons.

You will be surprised on inquiring that this is simply "The Birth of a Nation" company arriving in town and the various queer devices on the wagons are the implements used to make the five thousand scenes in the spectacle more realistic.

Bringing up the rear of the strange procession you will see a smaller wagon on which will be loaded the musical instruments used by the twenty members of the symphony orchestra that accompany the photo drama on tour. Every instrument from a first violin to a harp, will be loaded on this wagon.

People who a few years ago witnessed the five-cent "movie," and who remarked at the time that the life of such an enterprise would be short will be startled to hear that a photo-drama has reached such a height that thirty people are required to travel with it ,and a special baggage car and coach must be used to transport them from town to town. Such is the case of "The Birth of a Nation" which will open an engagement of two days at the Empire tomorrow night, with matinee Thursday.

Heavy Sale For Birth of Nation

The greater number of seats at all the performances of the mighty spectacle, "The Birth of a Nation," which comes to the Empire next Wednesday and Thursday, have already been sold, and we would ask all our regular patrons not to delay making reservations. Patronage has been so the valley all the way back to Harpers Ferry, in fact from all points within a radius of 25 miles, and those purchases of seats already in charge.

Regarding Birth of Nation Reservations

[illegible]



Mae Marsh, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation" at the Empire Theater this Wednesday and Thursday.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the Civil War; the making of "southern ermine" with flour, cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet, and the pretty scenes where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever-changing mood-adapting face is one of the most valuable in all the list of film favorites.

She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation." Don't miss seeing her in this mighty spectacle.

Spent $25,000 On Roads Alone In Birth of a Nation

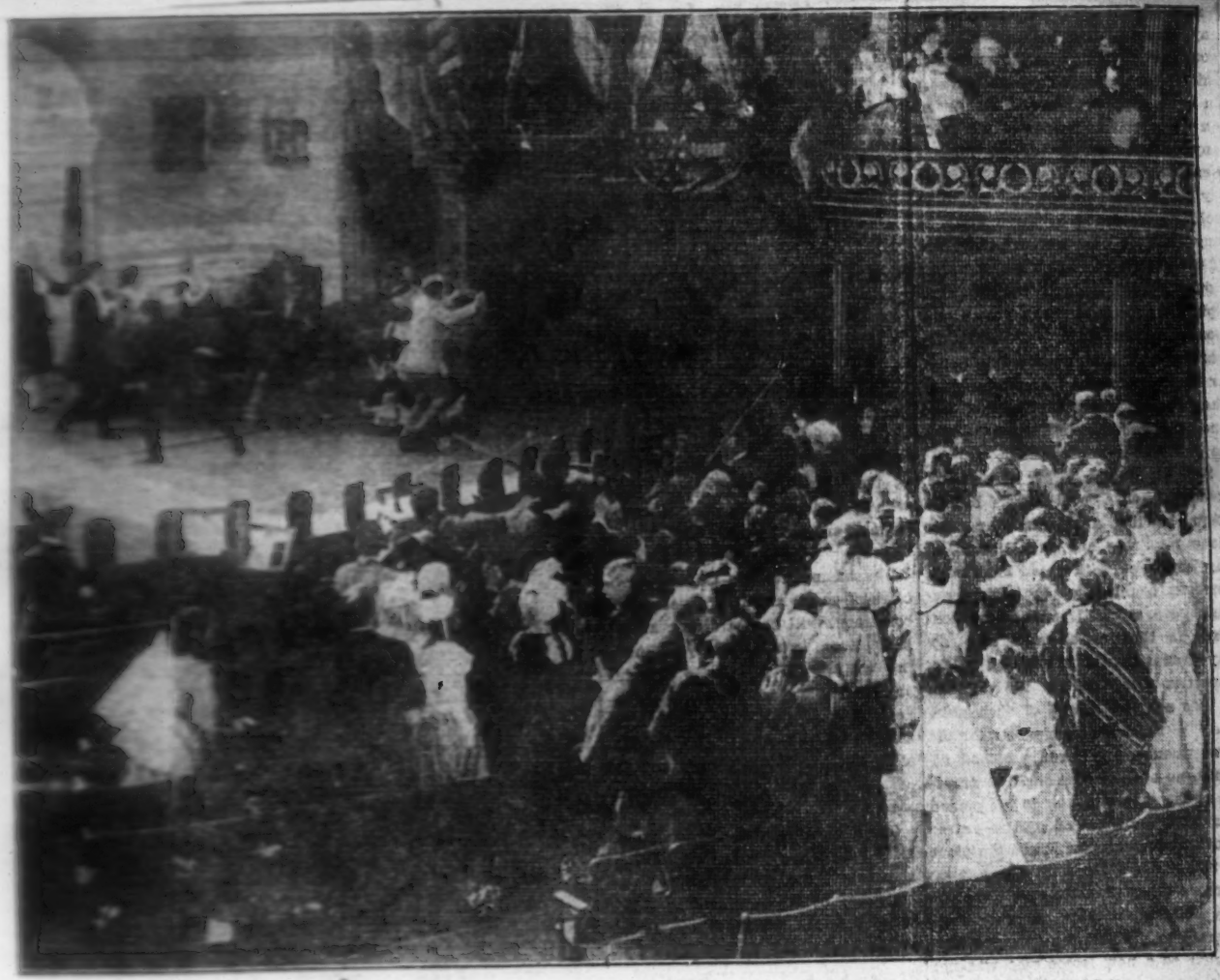
When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Empire Theater October 18-19, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of calavarymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locals were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. All along the roads within this area, the county commissioners posted notices forbidding all traffic on "the days of days." But the roads themselves did not look southern. David Griffith handled this difficulty by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day without accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the Macadam roads, took down the signs, and life in the charming countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons at his work. Two shows each day. Prices 25c to $2.00 at night; 25c to $1.50 at Thursday matinee.



Allegorical Group Scene from "Birth of a Nation," at Empire Wednesday and Thursday next.

In striking contrast to Mr. Griffith's spectacle, in "The Birth of a Nation," of the outstanding theme of the misery of war. Wan, skeleton-like figures are selected. Their dress is of gutter of grime and sordidness. Some of the lean emaciated figures are bare to the waist. Men and women are strewed about the stage like the pile up victims of a battlefield. Arms are raised in entreaty to Heaven. Bodies, legs and arms (as it were), shreds of human being are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the mighty thought, the deep emotional appeal, in the wonderfully bizarre effects.



ASSASSINATION OF LINCOLN, AS SHOWN IN "THE BIRTH OF A NATION."

A kind of artistic achievement ever [illegible] for the film, but impossible for the "[illegible] drama," is illustrated by the Fourth Theater scene in "The Birth of a Nation," coming to the Empire [illegible]. The old-fashioned drama has long attempted to represent a stage within a stage and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's Theater in April, 1865, but also the auditorium of the theater, the audience and the historical figures in the boxes. Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.



Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Empire, October 18 -19, Howard Gaye and Donald Crisp have received the best compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer McLean Mansion at Appomattox Court House, Va., April 9, 1865. It is the most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9th, under the budding apple trees of an Appomattox orchard, were determined the terms of peace which were formally written down at the Wilmer McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "private" and dusty garb worn of the hard cam-

The Strasburg News
Strasburg, Virginia

Birth of a Nation

D. W. Griffith's stupendous spectacle "The Birth of a Nation" will be the attraction at the Empire Theatre, Winchester, for two days starting Wednesday evening, October 18. A matinee will be given Thursday starting at 2:15. The prices will be lowered for the matinee performance. The best seats may be obtained for one dollar, altho' a few have been reserved for one dollar and fifty cents. The best seats at night may be had for one dollar, one fifty and two.

"The Birth of a Nation" will be shown in Winchester in exactly the same manner it has been shown everywhere. A symphony orchestra of 20 skilled musicians will be heard. A sixty-foot baggage car of stage and scenic effects are carried by the company. It will require the services of 24 mechanics to operate the incidental effects accompanying the spectacle.

In order that out-of-town patrons may have the same opportunity to secure choice seats for any of the three performances as local theatre goers, the management will accept all mail orders that are accompanied by a money-order and self-addressed, stamped envelope. Seats ordered in that manner will be mailed back prior to the opening of the regular seat sale which will open Saturday, October 14, at the theatre box office. If you would not be disappointed it is well to send your order in early as the demand for tickets will be unusually large.

The story of "The Birth of a Nation" is known so well by every man, woman and child that it is useless to repeat it in this notice. The spectacle has been shown in every large city in the United States with great success, and is now being presented for the [illegible] with equal success.

This is the final tour of the great photo-drama as it will be withdrawn from the road at the close of the present season to make way for Mr. Griffith's new super spectacle "Intolerance" now showing at the Liberty Theatre, New York City. "Intolerance" is the first and only production Mr. Griffith has made since the "The Birth of a Nation."

Winchester is the only town in this vicinity where "The Birth of a Nation" will be shown, so it will be well to avail yourself of the opportunity of witnessing it on this occasion. Seats [illegible] at the theatre box office.



Scene from "Birth of a Nation," at Empire, Wednesday and Thursday, Oct. 18 and 19.

SHENANDOAH HERALD

"The Birth of a Nation."

D. W. Griffith's stupendous spectacle "The Birth of a Nation" will be the attraction at the Empire Theatre, Winchester for two days starting Wednesday evening, October 18. A matinee will be given Thursday starting at at 2:15. The prices will be lowered for the matinee performance. The best seats may be obtained for one dollar, although a few have been reserved for one dollar and fifty cents. The best seats at night may be had for one dollar, one fifty and two.

"The Birth of a Nation" will be shown in Winchester in exactly the same manner it has been shown everywhere. A symphony or orchestra of twenty skilled musicians will be heard. A stage four hundred feet of stage and scenic effects are carried by the company. It will require the services of twenty-five mechanics to operate the incidental effects accompanying the spectacle.

In order that out-of-town patrons may have the same opportunity to secure choice seats for any of the three performances as local theatre goers, the management will accept mail orders that are accompanied by a money order and self-addressed, stamped envelope. Seats ordered in that manner will be mailed back prior to the opening of the regular seat sale which will open Saturday, October 16, at the theatre box office. If you would not be disappointed it is well to send your order in early as the demand for tickets will be unusually large.

The story of "The Birth of a Nation" is known so well by every man woman and child that it is useless to repeat it in this notice. The spectacle has been shown in every large city in the United States with great success, and is now being presented in five continents, where it has been equally successful.

This is the final tour of the great photo-drama as it will be withdrawn from the road at the close of the present season to make way for Mr. Griffith's new super-spectacle "Intolerance" now showing at the Liberty Theatre, New York City. "Intolerance" is the first and only production Mr. Griffith has made since "The Birth of a Nation."

Winchester is the only town in this vicinity where "The Birth of a Nation" will be shown, so it will be well to avail yourself of the opportunity of witnessing it on this visit.

TICKETS FOR BIRTH OF A NATION NOT EXCHANGED AFTER THIS MORNING

On account of rush the closing days of the sale of tickets for "The Birth of a Nation," we must ask our patrons to not ask us to make any exchanges unless absolutely necessary as we have been almost swamped with these requests.

After today noon we will positively not exchange tickets unless in cases of extreme necessity.

D. P. WINE, Mgr.

CARD OF APPRECIATION

The management of the Virginia Theatre wishes to thank the public and patrons of our theatre for the splendid patronage given us at the three performances of "The Birth of A Nation" and to assure you that we shall endeavor in future to merit your patronage. Next Big Time attraction booked will be Gus Hill's "The Follies of 1916," October 31.



Matinee Sat-

opens up a new and direct channel of communication and co-operation between business and scientific men and all departments of the government, and it is hoped it will, in addition, become a rallying point for civic bodies working for the national defense.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run U to Considerably Over $100,000 a Year and None Is Out of Her Teens.



body.

"THE BIRTH OF A NATION" COMING TO HARRISONBURG

Great Moving Picture Drama of War Between the States and Reconstruction Days Coming Next Week.

"The Birth of a Nation," D. W. Griffith's wonderful theatric spectacle, will be presented for three performances at the Virginia Theatre, Harrisonburg, starting Friday night, October 20. A matinee and evening performance will be given Saturday at 2:15 and 8:15. Mr. Griffith has announced this as the farewell tour of his spectacle, which he expects to replace on the road shortly with his new super-spectacle "Intolerance," the first and only production he has made since "The Birth of a Nation."

Theatregoers of Harrisonburg have been awaiting the announcement of the coming of "The Birth of a Nation" for a long time. Mr. Wine, manager of the Virginia, succeeded in getting the photo-drama for three performances altho the demand for seats indicates it could play here for a longer time.

As the demand for tickets is exceedingly large it will be well to get your order in early. Make all money-orders payable to D. P. Wine, manager Virginia Theatre.

Altho "The Birth of a Nation" is strictly a two dollar attraction good seats may be obtained for the night performances for from seventy-five cents to one dollar and a half. The prices will be slightly lower for the matinee, when good seats may be had for fifty cents and one dollar.

The large symphony orchestra of twenty skilled musicians that accompanies the spectacle on tour will be heard here. The company also carries a sixty-foot baggage car of stage and scenic effects. Twenty four men will be used on the stage of the Virginia to operate the effects that are incidental to the various scenes in the spectacle.

ORDERING TICKETS BY MAIL

Advance Sale for Three Performances of "The Birth of a Nation" Is Large.

Mail orders continue to pour into the box-office of the Virginia Theatre for D. W. Griffith's spectacle "The Birth of a Nation" which will be shown at that theatre for three performances, starting Friday evening, October 20. A matinee performance will be given on Saturday as well as the evening performance, which starts at 8:15.

Out-of-town and local theatregoers have taken advantage of the mail order sale to such an extent that practically all of the two dollar seats for the evening performances have been taken. Good seats may still be obtained for both afternoon and evening for from fifty cents to one dollar and a half. The best seats for the afternoon may be purchased for one dollar, as almost all of the one dollar and a half tickets have been purchased by mail.

The box office will open at 10 o'clock every morning for the regular sale of seats. It is advised that if you are desirous of witnessing the spectacle to be on hand early. Never before in the history of a theatrical entertainment in Harrisonburg has the demand been so heavy for tickets as for "The Birth of a Nation."

Optical experts who travel in advance of "The Birth of a Nation" will arrive in Harrisonburg this morning to arrange for the placing of the two motor driven projecting machines that flash the five thousand scenes of the spectacle on the screen. The machines are placed in such a manner that it is possible for spectators in any part of the theatre to have a perfect vision of the picture.

Twenty four mechanicians will arrive with the company to operate the effects that are carried by the company in a special sixty-foot baggage car.

"THE BIRTH OF A NATION"

"The Birth of a Nation," D. W. Griffith's wonderful theatric spectacle, will be presented for three performances at the Virginia Theatre, starting Friday night, October 20. A matinee and evening performance will be given Saturday at 2:15 and 8:15, respectively. Mr. Griffith has announced this as the farewell tour of his spectacle, which he expects to replace on the road shortly with his super-spectacle "Intolerance", the first and only production he has made since "The Birth of a Nation."

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claim as a [illegible]

2,000 TICKETS SOLD FOR BIRTH OF A NATION

Nearly 2,000 tickets to "Birth of a Nation" had been bought and paid for before midnight last night and Manager Wine still had a batch of mail to open. A Timberville woman sent $15 yesterday for tickets for the entire family.

A. G. Waterman, of New York, has purchased sixty tickets for the matinee Saturday afternoon. These tickets will be distributed among the children and teachers of the Waterman School.

President Burruss of the State Normal School, has also engaged 250 tickets for the matinee. These will be used by the students of the Normal.

NEW VIRGINIA THEATRE

Tonight's Offering, "The Birth of A Nation" is the Greatest Production of the Century.

In offering our patrons, D. W. Griffith's "Birth Of A Nation" we feel that we have reached the top rung of the ladder in our amusement enterprises.

Hundreds of Valley people paid their fare to Baltimore and Washington, along with hotel expenses and the admission price of two dollars, to see this attraction and today and tomorrow we bring this wonderful production to your home town at the very same price of admission charged in the largest cities. Remember this is the identical production and has with it the original New York symphonic orchestra of twenty pieces. The music is great in its entirety and is worth the price of admission.

[illegible] will be here at every performance and we take this means of asking that if any patrons who have not yet secured seats, to please call at once as [illegible] than two hundred seats left out of over a thousand for tonight's show.

"THE BIRTH OF A NATION"

Some Comments On This Great Attraction.

[illegible]

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

While there has been a vast amount of comment regarding the advent of the 2d motion picture, it seems to me that there really is an occasion for surprise that a picture should be produced which will be long after lines of the dramatic stage. After all it is nothing but the old story of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a necessary evil—a cheap form of entertainment. That opinion was rapidly passing in the standard of price. It was not surprising that the overlook of the fundamentals here in the case and were prepared to pass judgment upon this undertaking. But in all work there are certain things of importance in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an industrial success. There will be many two dollar pictures. The success will depend entirely upon how well they are done and merely back only to a question of merit. It takes great care, time and an immense expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideas, the moving picture director has a material advantage over the stage director who gives us a comedy or a drama of contemporaneous life. The latter is confined and limited to his stage. He can show only certain scenes in the limits of three walls and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental limits of the spoken drama which make it the greatest of the arts. Every one of us has pleasant recollections of great moments when true dramatists created the privilege of artistic interpretation. When a great actor throws the test there is in him into the principal role of a fine play you have a combination which is irresistible. I have been interested deeply by such performances upon several occasions in the theater. What painting or piece of sculpture stands out in such majesty to compare with this living, breathing thing you are part of for a couple of hours? Long years afterward I pleasurable recollect how I read the play and the player. Who can forget Jefferson's Rip Van Winkle? Who can forget Mansfield's Richard III? Who can forget how Booth used the lesson on his age in Hamlet and yet was captivating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $100,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some secluded dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for their eyes. Along the side lines we can have some mountain in the contrast with a snow crested mountain in the background. In our drama the trees wave in the breeze and blades of grass dance with their shadows are none too insignificant to become a part of the action. You see, an opening director has the world for his studio. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

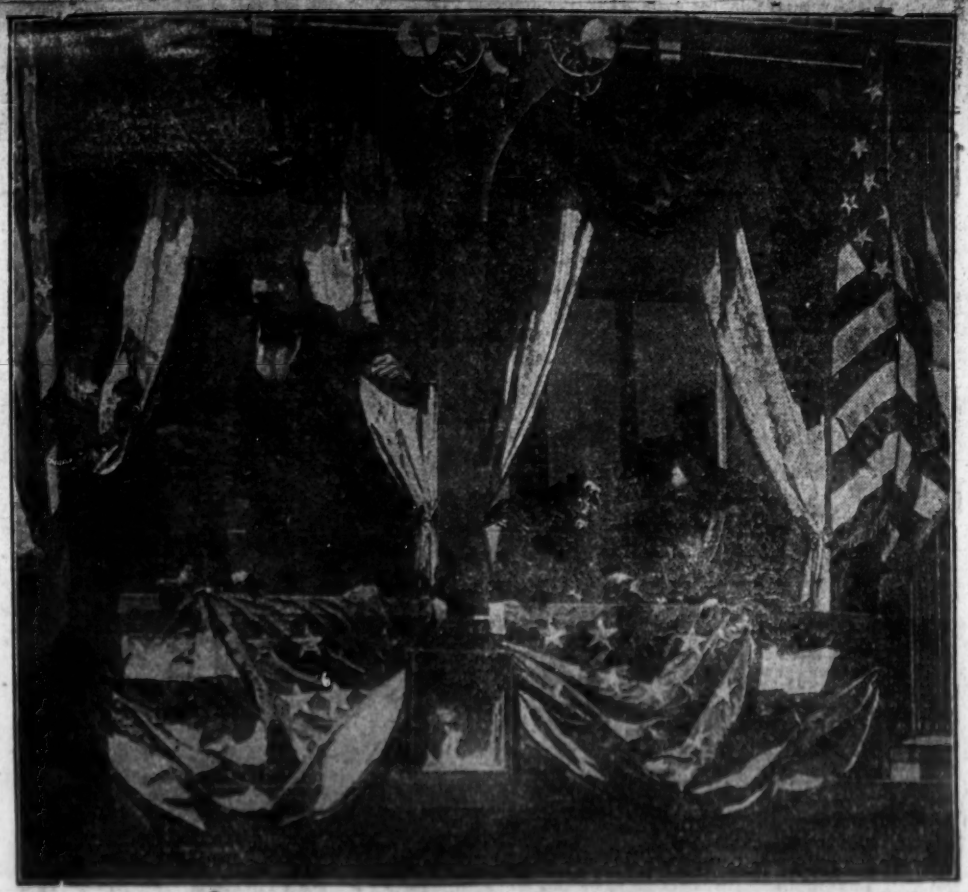
The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I don't believe the day will come when great legitimate artists will not only compare with the best of the legitimate stage, but will be seen a party with the greatest productions of grand opera and at correspondingly prices. Remember, a few years ago it was the habit of artists to speak ill of a moving picture production. At that time we looked on it as a novelty. Then we began to look on it as a picture, and we found the theater attendance at it a year. So this path what it is to be, the appreciation from showing how much interest and genius is put into it.

his Little Movie Favorite Is of the "Golden Aureole" Typ

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture Worl

She Plays Part of the Northern Heroine In "The Birth of a Nation"





ESCAPE OF BOOTH AFTER ASSASSINATION OF LINCOLN, "THE BIRTH OF A NATION."



attle scene from "The Birth of a Nation" at the New Virginia Theatre October 30 and 31. Matinee Saturday after noon.

NEW VIRGINIA THEATRE

Starting This Evening,

2 NIGHTS 8:15
MATINEE SATURDAY 2:15

Box Office Open Daily

SEAT SALE AT THEATRE BOX OFFICE 10 A. M. TO 10 P. M.

Mail Orders Accepted Now, Accompanied by Check and self Addressed, Stamped Envelope.

Make all Checks or Money Orders Payable to D. P. Wine, Manager.

D. W. GRIFFITH'S MARVELOUS SPECTACLE

18,000 PEOPLE

SOMETHING SO GREAT AND WONDERFUL THAT PRINTERS INK CANNOT DESCRIBE IT. WORTH WALKING MILES TO SEE.



3,000 HORSES

NOTHING SO STUPENDOUS, SO PRODIGALLY DETAILED AND SO THRILLING HAS EVER BEEN PRODUCED IN ANY COUNTRY IN THE WORLD.

COMPANY CARRIES ITS OWN SYMPHONY ORCHESTRA OF 50 PIECES

WILL BE SHOWN AT THE NEW VIRGINIA, IDENTICALLY THE SAME AS IN THE LARGER CITIES.

GREATEST DRAMATIC TRIUMPH THE WORLD HAS EVER SEEN

PRICES: NIGHTS—Lower Floor, $1.00, $1.50, $2.00; Balcony 50c, 75c, $1.00 and $1.50. MATINEES—Lower Floor, 75c, $1.00, $1.50; Balcony, 50c, 75c, $1.00.

Note: D. W. Griffith's new spectacle "Intolerance," the first and only production he has made since "The Birth of a Nation," has been proclaimed the greatest triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

THE BIRTH OF A NATION
At The
New Virginia Theatre

Quite the most wonderful of the many wonderful scenes in "The Birth of a Nation" is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine, if you can, a view of a long, fertile valley extending for miles. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the reproduction is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, drear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chai nthat shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.



Scene from "The Birth of a Nation" at the New Virginia Theatre October 20th and 21st. Matinee Saturday.



Soldiers leaving for the front—a thrilling scene in "The Birth of a Nation," Virginia Theatre two nights, beginning Tuesday next.

CHARLOTTESVILLE, VA.,

JEFFERSON THEATRE 3 Days, Starting Monday Evening Twice Daily Thereafter, 2:30-8:15 OCT. 23

FAREWELL TOUR D. W. GRIFFITH'S

18,000 PEOPLE 3,000 HORSES



COST $500,000 TOOK EIGHT MONTHS TO MAKE

SUPERB SYMPHONY ORCHESTRA OF TWENTY

Exactly as presented in every large city of the World with all incidental stage and scenic effects.

PRICES: Nights, Lower Floor $1.00, $1.50, $2.00. Balcony 75c, $1.00.
Matinees, Lower Floor 75c, $1.00, $2.00. Balcony 50 and 75c.
Gallery 25c for all performances

BOX OFFICE SALE OPENS THURSDAY MORNING AT NINE O'CLOCK

...spectacle "Intolerance," the first and only production he has made since ...aimed the artistic triumph of the world, will be shown here later in the ...aying at Liberty Theatre, New York.

NEW VIRGINIA THEATRE Starting Friday Evening 20
—OCTOBER—

TWO NIGHTS
8:15
ONE MATINEE
2:15

Matinee Saturday Afternoon, 2:15 o'clock

Mail Orders must be accompanied by check and self-addressed stamped envelope. Make all checks and money orders payable to D. P. Wine, Mgr.

Seat Sale at
BOX OFFICE
NOW

D. W. Griffith's Marvelous Spectacle

18,000 People

SOMETHING SO GREAT AND WONDERFUL THAT PRINTER'S INK CANNOT DESCRIBE IT. WORTH WALKING MILES TO SEE.

THE BIRTH OF A NATION

3,000 Horses

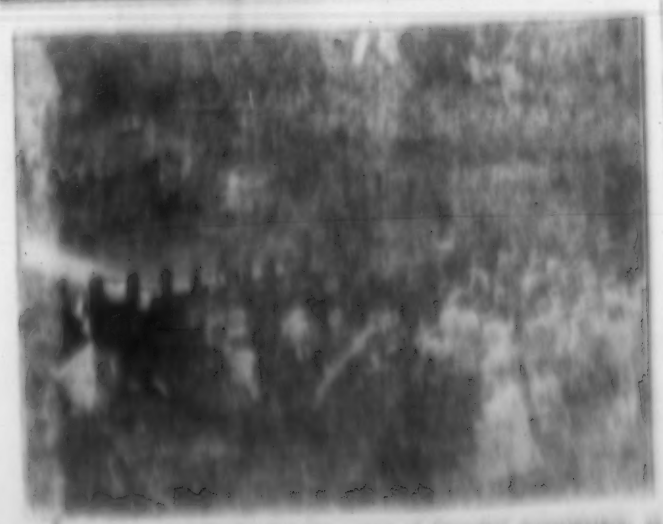
NOTHING SO STUPENDOUS, SO PRODICALLY DETAILED AND SO THRILLING HAS EVER BEEN PRODUCED IN ANY COUNTRY IN THE WORLD.

Company Carries Its Own Orchestra of 20 Pieces.
Will be shown in Harrisonburg identically the same as in the larger cities.

The Greatest Dramatic Triumph the World Has Ever Seen

PRICES 50c to $2.00 Matinee Saturday at 2:15

THE DAILY PROGRESS



TARBORO OPERA HOUSE 2 Days Starting Monday Evening NOV. 20

Matinee Tuesday at 2.30, Evenings 8.15

Prices: Evenings, Lower Floor $1, $1.50. Balcony, Whites Only 75c. Tuesday Matinee, Lower Floor 75, $1. Balcony Whites Only 75c.

The World's Mightiest Spectacle

SEAT SALE OPENS
THURSDAY, NOVEMBER 18
AT MACNAIR'S DRUGSTORE

D.W.GRIFFITH'S

Mail Orders Now. Send Money and Self-Addressed Stamped Envelope to Macnair Drug Company.

"THE BIRTH OF A NATION"

Has Thrilled Over Ten Million Theatregoers

800 Performances in New York.
450 Performances in Boston.
800 Performances in Chicago.
500 Performances in Philadelphia.

NOTE.—Mr. Griffith's new spectacle "Intolerance," the first and only production he has made since "The Birth of a Nation" has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York City, and will be seen here later in the season.



18000 People

3000 Horses

Cost 500,000

TOOK
8 MONTHS
TO PRODUCE

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities Built up Only to be Destroyed Before Your Eyes, Grant and Lee at Appomatox, Tragedy of Death Abraham Lincoln, How Bravely Mothers and Sisters Did Their Part, Anguish of Reconstruction days, Wild Rides of Ku Klux Klans, History in the making.

THE GREAT AMERICAN PLAY AT LAST

Symphony Orchestra of Twenty

Avoid Disappointment. Send Mail Orders Now. Secure Tickets Early

The Presentation of the Spectacle in Tarboro Will be Identically the Same as in Larger Cities

WANT ADS.

FOR RENT.

FOR RENT—Eight horse farm with 2,000 acres of pasture land under wire fence. R. H. Gatlin.

FOR RENT—House in Keech town. Apply to J. Rosenbaum.

FOR SALE.

FOR SALE—3 milk cows with calves. See N. B. Dawsou, Conetoe, N. C. tf

FOR SALE OR RENT—at Conetoe. N. C., 2 nice houses and lots with necessary outbuildings. See N. B. Dawson, Conetoe, N. C.

FOR SALE.—Nice farm, 187 acres, 3 miles from town, good 2-story dwelling, good out-houses, etc. Box 175, Whitakers, N. C.

FOR SALE. — Thoroughbred Duroc Jersry pigs at $5.00 each. A. D. Anderson, Macclesfield, N. C., R. F. D. o5

FOR SALE—Horse, buggy and harness, cheap. A. M. Vandergriff.

LOST.—Bunch of keys, 1 Pres-to-lite key, on ring with name W. G. Sugg, between former home and J. K. Newton's. Reward. W. G. Sugg. o27

LOST.—An automobile license number 7817. Finder please return to M. S. Brown, Coca-Cola Bottling Works. n1tf

LOST. —Ladies' watch, between the residences of Mrs. T. M. Staton and Mrs. J. O. Worsley via the rectory. Miss Flora Kennedy.

LOST.—Bunch keys. Return to H. H. Hardy, telephone office. n1

PIANO—Would rent one, if price permits. Two young ladies, Felton & Horney, tel. No. 4314, Speed. o28

HONEY—Fresh honey in the comb. C. B. Keech & Co.

CHICKENS—Large fat chicken. Fresh eggs. W. C. Nelson, cor Main and Water streets.

FOUND—A bunch of keys. Apply to this office.

WILL mail you Help Wanted List, showing calls of different concerns wanting help of different kinds in different parts of the world. Sample copy 25c. $1 a month. B. B. B., care Southerner.

LOST.—Tuesday at or near the fair grounds, a D. A. D. pin. Reward. Southerner office. n1

TURNER'S ALMANAC for 1917 Biggest and best in 30 years, ready Nov 10. Order now from dealer, or send dime, coin or stamps, for prepaid copy. Turner's Almanac, 120 Times Bldg, Raleigh. o26tf

WANTED — Lady traveling. Experience unnecessary. Salary, commission and expense allowance to right lady. Moffett & Co., Chicago, Ill.

NOTICE

We will pay 3 cents each for all empty Fertilizer Barks received and dried being in all you can. We also sell Hog Goods, Rations, Meal, Cake, Hullings, Shorts, etc. W. C. HEWARD, Sharp Point, N. C. P. O. Fountain, N. C.

LOANS NEGOTIATED ON IMPROVED FARM LANDS $1,000 to $50,000 FIVE YEARS 6 Per Cent FARMS FOR SALE Tarboro, N. C.

INSURANCE WRITTEN The Largest Stock Fire Insurance Companies in the World. Also Automobile, Tornado, Plate Glass, Burglary, Accident, Health and Liability Insurance. W. H. CARLTON, Insurance and Real Estate. Telephone 68. Residence 165.

JOHN D. IVERY Funeral Director and Embalmer. Phone 68. Residence 11

W.B. CORSETS



W.B. Nuform Corsets give Style, Comfort and perfectly fitting Gown. Long wearing, they assure the utmost in a corset at most Economical Price. $3.00 to $1.00.

W.B. Reduso Corsets make large hips disappear; bulky waist-lines more graceful; awkward bust-lines smaller and neater, and have the "old corset" comfort with the first fitting. $5.00 and $3.00.

WEINGARTEN BROS., Inc. New York, Chicago, San Francisco

ABOUT DRUGS

There are two classes of druggists and two kinds of drugs that are sold to the public.

1. The druggist who is altogether on the "make" and who sells cheap and stale drugs at full prices.
2. The druggist who is on the "square" and who sells only pure and guaranteed drugs at [no increase] in price.

This drug store is on the "square" in its every sale and its every act. There are no cheap drugs in our stock, and no stale ones, and we never substitute.

When you bring a physician's prescription to this store you get exactly what that physician intends you to have—no more no less.

Bring your prescription to us, and be safe.

STATON & ZOELLER - MAIN ST.

East Carolina Teachers Training School

A State School to Train Teachers for the Public Schools of North Carolina. Every County is Directed to This One Purpose. Tuition Free to All Who Agree to Teach.

Fall Term Begins September 28th, 1916

For catalog and other information address

ROBT. H. WRIGHT, Pres., Greenville, N. C.

FOR SALE

Warehouse Property

81x210 Feet

Near Depot, or Will Trade for Other Real Estate.

JACOCKS & ROYSTER

Wood For Sale.

Delivered in your yard at $2.00 and $2.25 per cord. Let us have your orders.

Christenbury & Braswell, Phone 194 and 291.

C. & I. LAUNDRY

We need your patronage. Work Called For And Returned

Phone Us No. 170

PRICE OF MILK

Commencing on Monday, Nov. 13, 1916 our price for milk will be twelve (12) cents a quart.

PANOLA DAIRY.

Nov. 6, 1916.

BE SURE to see the lovely hand made children's and infant's wear on display at the Gift Shop for one week from Nov. 13 to 20. Attractive line dresses and bonnets, and all at reasonable prices.

SUBSCRIBE TO

The Southerner

DAILY WEEKLY

Daily, $4.00 and Weekly, $1.0

Phone Your Subscription to No. 75

Where To Worship To-morrow

Methodist Church.

Sunday School at 9:45 a. m. Supt. Paul Jones, Supt.
Preaching 11 a. m.
Preaching 7.45.
Prayer meeting on Wednesday evening at 7.30.
Sunday School at Deans' Chap 3.00 p m., W. T. Deans, Supt.
A cordial welcome awaits you at each of these services.
H. I. Glass, Pastor.

Baptist Church.

Sunday school at 9.45 a. m. M. F. Williams, Supt.
Services at 11 a. m.
Services at 7.30 p. m.
Church with a welcome for all.
Rev. R. H. Bowden, pastor.

Calvary Church.

Holy Communion at 7.30 a. m.
Men's Bible Class 9:45 a. m.
Sunday School at 9:45. Mr G. E Pennington, Superintendent.
Morning service at 11
Evening service at 8 o'clock.
Sunday School at the several Missions at 3:30 p. m.
A cordial welcome to all services. Ushers to show you.
B. E. Brown, Rector.

West Tarboro M. E. Church

Sunday school at 3 p. m. Reu been Evans, Supt.
Services 2nd Sunday 11 a. m.
Services 4th Sunday 7.30 p. m.

Howard Memorial Presbyterian Church

Sunday School 9.45 a. m.
Bible class, 9.45 a. m., in Bible class room.
Morning service 11 a. m., by Rev. H. McDearmid, of Rocky Mount.
Jr Christian Endeavor, 3 p. m.
Intermediate Christian Endeavor, 3 p. m.
Sr Christian Endeavor 7 p. m.
Song service, 7.30 p. m.
No preaching at night.
Strangers will be cordially welcomed at all services.
R. A. Lapsley, Jr., Pastor.

FAMILY AVOIDS SERIOUS SICKNESS

By Being Constantly Supplied With Thedford's Black-Draught.

GOOD PROVIDER'S FAMILY



Give thanks for every single blessing That is now you're life caressing!

AS a usual rule a thankful man is a happy man. We Good Providers are always happy because we have a reason to be thankful. From one Thanksgiving to another we purchase our table needs at a grocery shop that meets every requirement of service and quality.

R. H. DENTON GRO. CO.

PROMPT DELIVERY

PHONE 21

MONEY

To loan on Real Estate. Long term. P. O. Box 175, Whitakers, N. C.

PROFESSIONAL CARDS

Attorneys at Law.

1847

JOHN L. BRIDGERS & SON, Attorneys at Law. Tarboro, N. C.

JAMES R. GASKILL, Attorney at Law. Tarboro, N. C.

Dentists.

DR. DON WILLIAMS. Dental Surgeon. Tarboro, N. C.

DRS. WHITEHEAD & WEEKS, Dental Surgeons. Tarboro, N. C.

TO SEE BETTER



—SEE—

SPINGLER

Most of the severe cases of eye trouble are caused by neglecting the eye after the symptoms of eye strain are plainly marked. An immediate examination and the relief of the strain will in most every case prevent further trouble.

Broken lenses promptly duplicated.

SPINGLER OPTICAL CO., 122 Fayetteville St., (Upstairs.) Raleigh, N. C.

A. O. Spingler, Registered Optometrist in charge.

Notice.

I have qualified as executrix on the estate of J. H. Hodgman, dec'd, this is to notify all persons who have claims against said estate to present them for payment on or before 3rd day of Nov., 1917, or this notice will be plead in bar of any recovery. Those owing said estate will please make settlement at once. Claims may be filed with me at Rigsbee or with my attorneys, H. M. & T. Fountain & Son, Tarboro, N. C.

Nov. 3rd, 1916.

M. Hodgman, Administratrix.



"PYRON Is Surely Good"

CHICHESTER S PILLS



Ladies! Ask your Druggist for Chi-ches-ter's Diamond Brand Pills in Red and Gold metallic boxes, sealed with Blue Ribbon. Take no other. Buy of your Druggist. Ask for CHI-CHES-TERS DIAMOND BRAND PILLS, for 35 years known as Best, Safest, Always Reliable

SOLD BY DRUGGISTS EVERYWHERE

WANTED

PRICES ON

SEED WHEAT

SEED RYE

PARKER BROKERAGE COMPANY

Good Stock Cheap

FOR SALE

Twelve Large Good Mules

Several Good Family Horses

And Several Fine Colts

Chance for bargains.

J. R. HEDGES

Memorandum of Improved Passenger Service.

Inaugurating the connection out of Tarboro with the Norfolk-Southern at Farmville, the East Carolina Railway will place in this service their new 50-foot electric lighted, separate compartment, steel underframe car. So there will be no delay in getting the trains away from Tarboro, Tr. 2 (which is daily, except Sunday, train) will leave the shops at 7 a. m. Tr. 6 (which is the Sunday train) at 7.45 a. m. Tr. 4 will leave from the Coast Line passenger station at 2.15 p. m. All trains from Farmville will have two stops in Tarboro; one at the Junction and the other at the Coast Line passenger station.

This service becomes effective Sunday, Nov. 5, at noon. The 1st train leaving Tarboro will be No. 4 at 2.15 p. m.

A. W. MACNAIR

Attorney-at-Law.

Practices in North Carolina and Virginia Courts.

Bridgers Building, Tarboro, N. C.

WHY NOT COME?

I have opened a Barber Shop in connection with my Pressing Club, and at 111 West St. James street, next door to Dr. Hall's office, I will be prepared for Barbering also Cleaning, Pressing, Dyeing and Repairing.

Call 268.

Tarboro Steam Pressing Club

J. A. BURRUSS, Prop.

LUMBER

Rive [illegible] of flooring Drop siding Weatherboarding, Ceiling Partitioning, Hard stock of 4, 5, 6 and 10 inch widths, And Brights, too. Also higher and a large stock of rough lumber. Window and door frames made to order.

F. G. DAVIS LUMBER CO.

City School Department

Scholarship Honor Roll, Second Month.

Miss Jane Morris' room: Ansel Caveney, Willie Philips, Raymond Childers, Irene Kiser, Nellie Clonninger, Genevieve Lineberger.

Miss Anderson's room: Robt. Gilliam, James Henderlite.

Miss Kernodle's room: Mack Reid, Carolyn Wray.

Miss Caldwel'ls room: Margaret Underwood, Sara Chandler.

Miss Wiley's room: Mary Alice Culp.

Miss Smith's room: Sarah P. Glenn, John Burke Long.

Miss Mason's room: Helen Chandler.

Miss McCuller's room: Lois Morris, Maude Costner, Alvin Wellman, Sam Leonard, Laura Peterson, Jas. Bolick, George Glover, Phillips Hooks, Julius Huffman, Dora Black, Gracie Black, Annie B. Henderson, Emma Messer, James Smith, Simon Hooks, Pauline McManus.

Miss Webb's room: Rosa Miller, Ethel Welch.

Miss Benson's room: Gertie McSwain, Winnie Houser, Forest Grayson.

Miss Stewart's room: Ethel Ross, Madge Rhyne, Mary Vickers.

Miss Curlee's room: [illegible] McDonald, Clara Wood, [illegible] Hubbard.

Miss Sandifer's room: Cleo [illegible] drop, Miriam Eury, Paul Lewis, [illegible] ra Dilling, Maggie Lynn.

Miss Adams' room: Miriam [illegible] Ray Glover, Lila Falls.

Miss Copeland's room: Iva [illegible]

Miss Martin's room: Ella [illegible]

Miss Gallant's room: Lois [illegible] sell, Rachel White, Nellie Trist, [illegible] nice Wood.

Miss McLean's room: Louise [illegible]

Miss Council's room: Maud [illegible] liams, Walter Neal.

Miss Stimson's room: Lois [illegible] cham.

Miss Carrie Brown's room: [illegible] Baker, Raymond Edwards.

Miss Carrie Harris' room: Clyde Barber, Hazel Bell, Lula Simpson.

Miss Culpepper's room: Charlotte Reid, Clyde Starnes, Stella Johnson.

Miss McNair's room: William Garfield.

Miss Bennett's room: Clarice Watters.

Miss Jean Withers' room: [illegible] Walker.

Miss Bagby's room: Frances Robinson.

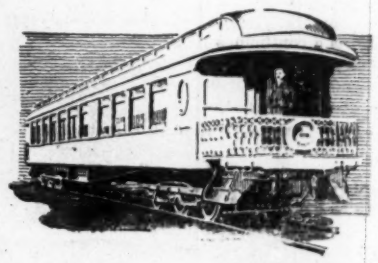
Miss Huey's room: Marie Francis, Betty Smith, Nell Gilliam.

Miss Bryan's room: Annie B. Anders, Evelyn Reid.

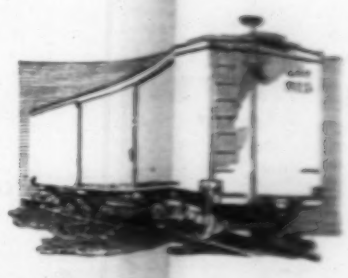
Miss Burlington's room: Travis Barnes, Grace Bowden.

Miss Cantwell's room: [illegible] Edwards.

Overland Automobiles



Which Do You Prefer?



Pullman or Freight?

No one would think of riding in a freight car if he could enjoy the comfort of a big, comfortable easy riding Pullman parlor car.

So with automobiles. Most of the popular priced cars ride like freight cars. This is due to the old fashioned type of spring.

Many manufacturers still continue to use them.

The Overland does not. The 75 B Overland has the latest type of cantilever shock absorbing springs. As a result it is one of the easiest riding cars in the world. One demonstration will prove this. $635 f. o. b. Toledo.

318 West Main Ave. J. A. BLACKWOOD & CO. Gastonia, N. C. Phone 24

The Willys-Overland Company, Toledo, Ohio
"Made in U. S. A."

IDEAL THEATER GASTONIA

2 NIGHTS STARTING WEDNESDAY DEC. 6

Matinee THURSDAY AT 2:15 | Evenings AT 8:15

NOTE: Evening Performances Will Start Promptly at 8:15, Matinee Will Start Promptly at 2:15

PRICES: NIGHTS—Lower Floor, $1, $1.50; Balcony, 75c, $1; MATINEE—Lower Floor, 75c, $1; Balcony, 50c, 75c

REGULAR SALE OF SEATS STARTS MONDAY, DECEMBER 4th —at— IDEAL THEATER

THE World's Mightiest Spectacle

"The Birth of a Nation"

Has Thrilled Over Ten Million Theatregoers

800 Performances in New York
450 Performances in Boston
500 Performances in Chicago
300 Performances in Philadelphia

NOTE.—MR. GRIFFITH'S NEW SPECTACLE, "INTOLERANCE," THE FIRST AND ONLY PRODUCTION HE HAS MADE SINCE "THE BIRTH OF A NATION," HAS BEEN PROCLAIMED THE ARTISTIC TRIUMPH OF THE WORLD. "INTOLERANCE" IS NOW PLAYING AT THE LIBERTY THEATER, NEW YORK CITY, AND WILL BE SEEN HERE LATER IN THE SEASON.

D. W. GRIFFITH'S

THE BIRTH OF A NATION

18,000 People 3,000 Horses

Cost $500.000

Took 8 Months to Produce

SEE [illegible]

The Great American Play at Last

IMPORTANT.—"The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

SYMPHONY ORCHESTRA OF 20

The Presentation in Gastonia Will be Identical With the Showing in all Important Southern Cities

MORRIS BROTHERS

SEASONABLE MERCHANDISE AT REASONABLE PRICES

OUR STORE IS BRIM FULL OF TEMPTING VALUES IN RELIABLE MERCHANDISE. ANTICIPATING RECORD-BREAKING ADVANCES IN PRICES, WE FORTIFIED AGAINST IT BY CONTRACTING WITH MANUFACTURERS AND JOBBERS EARLIER THAN HAD BEEN OUR CUSTOM UNDER NORMAL CONDITIONS, HENCE WE CAN SAVE YOU MONEY IN EVERY DEPARTMENT OF OUR ENORMOUS STOCK.

A Visit to Our Store Will Verify This.

Morris Brothers

WE WRITE

FIRE INSURANCE

IN

STRONG COMPANIES

We will appreciate your business.

Holland Realty & Insurance Co.

J. M. HOLLAND, Treasurer



Citizens National Bank

CONFERENCE ECHOES.

It was a great session of conference. Such was the verdict of every member who expressed himself. It was not only pleasant socially but a spiritual atmosphere pervaded even the business sessions. There were no discordant notes. The general verdict was that it was in every respect the best session the Western North Carolina Conference has held in its history.

"A hundred preachers at least, perhaps more," said Rev. H. H. Jordan, host of the conference, the day after adjournment, "came to me and expressed their appreciation of the magnificent entertainment they received at the hands of Gastonains. They were all charmed by the cordial welcome they were accorded. Several remarked that they were ready to come back to Gastonia whenever we wanted them."

It was a great pleasure to the members of Main Street congregation to have an opportunity to hear during conference sermons by three former pastors, namely: Rev. E. L. Bain, of Charlotte; Rev. G. D. Herman, of Mount Airy, and Rev. J. E. Abernethy, of Monroe. Each of these sermons was a masterful discourse and left a deep impress on all who heard them.

It was fifteen years ago, in November, 1901, that the Western North Carolina Conference met here. Since then it has grown very greatly. Fifteen years is quite a period in the life of a grown man and many preachers were here for the first time. Many faces seen here fifteen years ago were likewise absent from this gathering. Bishop R. K. Hargrove presided at that session. He has been dead several years. Rev. W. L. Sherrill was secretary then as he still is and as he had been for several years prior to that time. From Gastonia conference went the next year to Monroe. That town asked for it this time but it went to Asheville. Monroe wil iprobably get it in 1918.

The conference of fifteen years ago had a daily paper as did the conference of 1916. The writer, through the courtesy of Mr. George G. Glenn, has had the pleasure of looking over a bound volume of "The Conference Daily," published on November 20, 21, 22, 23, 25 and 26, 1901. It was gotten out by Glenn & Loftin, printers, and was edited by Mr. J. H. Separk, Rev. R. L. Owenby and Rev. J. A. Baldwin. Mr. Separk is still an honored citizen of Gastonia. Mr. Owenby is a member of the Oklahoma conference and Mr. Baldwin is superintendent of the Southern Industrial Institute at Charlotte. He attended this year's conference. "The Conference Daily" was a four column publication and was all handset, it being before the linotype had come into use in any of the smaller towns of this section. Every inch of the type for this paper had to be set by hand. "We had some time," remarked Mr. Glenn to the writer a few days ago, "getting that paper out. The appointments were read out Monday night and we worked all night putting those appointments into type. We got the last issue off about 4 o'clock Tuesday morning and they went like hot cakes that morning as soon as the preachers got up town. We sold out entirely". The daily was printed on heavy book paper and was unusually neat and attractive. In addition to the proceedings of conference it contained a goodly number of advertisements of local firms. It was an enterprising stunt, handsomely pulled off. Mr. Charles I. Loftin, of the firm is still in the printing business here. Mr. Glenn gave up the "stick", planer and mallet a long time ago, exchanging them for a plumbers wrench. As a member of the Gastonia Plumbing and Heating Co., however, he is still closely allied with the town's business life.

In this connection the proprietors of The Gazette lay their modesty aside long enough to say that they have a pride—a pardonable one, we hope—in The Daily Gazette issued during the 1916 conference sessions. It has given us great pleasure to have the visiting ministers and others as well as our own home folks tell us that it was a creditable and interesting publication. We tried to make it such and if we succeeded in so doing, the realization of that fact is ample reward for the extra trouble and expense incurred in getting it out.

To have an opportunity to hear such men as Bishop Kilgo, Dr. John M. Moore, Dr. W. F. McMurry, Dr. P. T. Durham and other strong men all within the space of a week is a treat that any town might covet. The bishop's impromptu talks thrown in "without charge" in the course of business sessions were sometimes sublime in the heights to which they carried the listener. Sometimes his rich sarcasm, gotten off with the facial expressions that stamped him as one having the qualities of a great actor, brought one instantly down from the stars to a keen sense of the ridiculous. There are many who do not agree with the bishop in some of his extreme views, but all who hear him are delighted with the sublimity of his ideas, impressed with the depth of his intellect and entertained by his keen wit and sarcasm.

Pastor Jordan had his hands full every day and every hour but he discharged the duties of host to the conference with splendid tact and ability. There wasn't a hitch any where.

Rev. C. M. Campbell and Rev. W. M. Bagby, two former pastors of Main Street church, were here and their presence was a delight to many, especially the older members of the congregation. Mr. Bagby was pastor here twenty years ago. Mr. Campbell was here before him. The good accomplished by both still lives in the community.

Three of the rising young preachers of the conference, Rev. John W. Moore, pastor of Trinity church, Charlotte; Rev. Loy D. Thompson, pastor now of Broad Street church, Statesville, and Rev. J. C. Harmon, who goes to Mount Holly, spent much of their boyhood days in Gastonia and the county. All three of them went to school here. Their careers are being watched with keen interest by a host of friends hereabouts.





Ma's household work is quickly done
So she can see the Show begun;
She thinks the Movies "At the BROADWAY,
Is quite full of Fun.

SAVE THE GIRLS!!

The Greatest Problem Play Ever Presented On the Motion Picture Screen

"SHOES"

Beautiful Bluebird Photoplay Introducing the New Star

MARY MAC LAREN

As the Shop Girl Who Was Compelled by Inexorable Fate to "Literally Sell Out for a Pair of Shoes."

LOIS WEBER'S GREATEST PRODUCTION

A Triumph in Photoplaying

Three Eventful Weeks in the Life of a Half-Slave Shop Girl, Driven to Sin Through no Fault of Her Own.

A Lesson for Every Parent

A Warning to Every Girl

A Sociological Problem

BROADWAY THEATRE

MONDAY, DECEMBER 4th

City School Department

ATTENDANCE HONOR ROLL, SECOND MONTH.

In the issue of The Gazette for November 21st there was published the attendance honor roll of the city schools for the second month. Inadvertently about half of the list, though set up in type, was left out and is given below. It is as follws:

Miss Adams' room: Fred Allen, Erwin Bredlay, Henry Hammet, Carl Briggs, Paul Gordan, Grady Moss, George W. Moss, Graham Philbeck, Floyd Vickers, Artie May Blackwell, Lila Falls, Pearl Killian, Gordon Oakley, Fred Rash, Novella Deaton, Ray Glover, Gertrude Hill, Kathleen Rosch, Mazel Moss.

Miss Copeland's room: Ralph Clemmer, James Jordon, Edward Owensby, Lester Wright, Johnnie Moss, Earl Hartgrove, May Harrell, Herman Rhyne, Ruth Jordon, Louie Stacy, Iva Sills, Nellie Van Pelt, Evelyn Allen, Geneva Horde, Attie Sills, Lila Sahms, Cloe Stacy.

Miss Martin's room: Alma Moss, Robert Bridges, Paul Briggs, Clarence Hicks, Myrtle Meacham, Sallie McGinnes, Joe Davis, Celia Michaels, David Hunsucker, Beulah May Glover, Minnie Nance, James Rhodes, Claud Taylor, Clara Hicks, Payton Lewis, Mary Jane Summey, Fred Morris, Grady Sahms, Callie Fowler.

Miss Gallant's room: Coyt Jenkins, Linard Lazenby, Blaine Miller, Johnie Hill, Katie Dean, Verule Miller, Mozelle Poole, Cora Parker, Nellie Trim, Burnie Wood, Lois Hansell, Rachel White, Evelyn Hansell.

Miss McLean's room: Lawrence Miller, Clarence Miller, Bonnie Lay, Glenn Turner, Graham Bell, Grace Gibson, Lillian Johnson, Cora Todd, Maud Gibson, Geneva Lazenby, Louise Tritt, Carrie Lee Parker.

Miss Council's room: Paul Moss, Russell Caldwell, Edwin Howe, Ernest James, Floyd Phillips, Jeffrey Marlowe, Walter Neal, Pearl Clark, Gladys Davis, Corinna Hedrick, Hazeline Nolen, Sarah Rhyne, Zula Marlowe, Dovie Waugh, Bright Ham, Jennie Rhyne, Guynelle Rose, Myrtle Welch.

Miss Stimson's room: J. E. Edwards, Voil James, Sidney Reep, Lois Beaucham, Flavella Lytton, Eula Shore, Sherman Hinson, Rolland Wilson, Ruth Kincaid, Alice Poole, Essie Strickland.

Miss Carrie Brown's room: Teddy Austin, Lily Mae Boich, Gordon Carpenter, Willie Edwards, John Abee, Wilbert Bradshaw, Henry Dameron, Minyard Ham, Necie Ham, John Myers, Sallie Myers, Carl Sparks, Otis Myers, Coline Morrison, Raymond Johnson, Lottie Strickland.

Miss Carrie Morris' room: Willie Lewbridge, Andrew Glover, Ray Reep, Ruth Gardner, Carl Presswood, Guy Propst, Elsie Glover, Carwood Gardner, Georgia McMurry, Lelia Simpson, Bobbie Lee Jenkins, Inez Kaylor, Annie Lee Morris, Hazel Bell, Ruby Hamilton, Bessie Hammett, E. G. Johnson, Connie McMurray, Rubie Parrott.

Miss Culpepper's room: Frances Reed, Charlotte Beal, Pauline Hamby, Dixie Morrill, Ethelline McCullough, Beulah Ham, Gessell Hampton, Stella Johnson, Mary Belle Mauney, Sallie Parker, Adaleen Mitchell, Grace Zimmerman, Raymond Bates, Ruth Kincaid, Ralph Reep, Hazel Smith, Charlie Tetterton, Ruth Turnmire, Lawrence Parker, Paul Metz, Bennett Robbins, Leroy Page, Billie Warren.

Miss McNair's room: Louise Gantt, Inez Biggers, Carolyn Reese, Kathryn Davis, James Dellinger, Ralph Austin, Madge Beatty, Lewis Craig, John Davis, Brady Dickson, Ralph Glenn, Forest Herndon, David Howe, Georgia Jenkins, Elizabeth Marshall, Loyd Read, Adam Hoyle, Silas Howell, John Kendrick, Price Robinson.

Miss Ramsdale room: Hazel Brantley, Luther Broom, David Bell, Helen Cox, Alice Ham, Robert Lewis, Isabel Ishington, Jack Broome, Ina Falls, Robert Grier, Ruth Hammett, Nell Lewis, Warren Lytton, Raymond Newton, Pauline Smith, Lennie Wilson, Clarence Morley, J. Lee Robinson, Vera Smith, Violet Trott.

Miss Jones' room: Edwin Armstrong, Charles Dunn, Joe Gibson, Oscar Linebarger, W. C. Wallace, Paul Austin, Paul Griffin, Ernest Ishin, Claude Glover, Mary Lee Bell, Annie Chapman, Mary Cornwell, Gussie Hawkins, Willie Kistler, Helen Bellamee, Elizabeth Dennard, Elizabeth Parker, Grace Price, Bessie Walker, Henry Glenn, Pauline Chapman, Ruth Gibson, Rebecca Hand, Sarah Lindsay, Elizabeth McMillan, Mary Owen, Mary Kate Poole, Edith Smith, Mildred Williams, Leon Leslie McLean.

Miss Bailey's room: Robert Glenn, William Harris, Dale Jenkins, Ed Miller, Robert Harris, Burke Hubert Parker, Emma Bowe, Blanche Dameron, Cora Lee Dellinger, Fay Gardner, Allie Hall, Sadie Hanks, Rodgers Price, Clyde Steward, Gaither Stewart, Clarence Underwood, Clyde Shuford, Lindley Hutter, Lawrence Dean, Ernest Estes, Nellie Goodrich, Lester Long, Dorothy Pearson, Elizabeth Eaton, Frances Robinson, Margaret Starnes, Bertha Whitesides, Grace Wright.

Miss Dave's room: Bessie Bagwell, Joel Combs, William Dellinger, Jesse Harbison, Carl McEntire, Gordon McGinnis, Wilma Stadler, Hazel Glover, Frank Conrad, Carlos Lawing, Jack McGinnis, Robert Stowe, Fred Parrott, Robert Whitesides, Shuford Bradley, Jennie Davis, Marie Fulbright, Neil Gillispie, Louis Moss, Frances Hunsucker, Betty Smith, Adaline Rhyne, Marjorie Bradley, Pat Bradley, Violet Deaton, Irene Gilbert, Grace Henderson, Lennie Mauney, Annie Rhyne.

Miss Brown's room: Annie E. Anderson, Sadie Austin, Geraldine Burgess, Evelyn Boyd, Fred Griffin, Monroe Hartsell, E. E. Dellinger, Jr., Ralph Bright, Frederic Campbell, Ralph Holland, Sam Johnson, Willie Killian, Ralph Kincaid, Elmo Love, Louie Morrill, Mozelle Parker, Helen Smith, William Starnes, Emery Johnson, Ethel Goodrich, Esther Lewis, Marie McCullough, Stella Morrill, Dora Schneider, Lelia Tipton.

Miss Darlington's room: Tracey Barnes, Marion Brison, Ruth Craig, Jack Davis, Sam Garmine, Rachel Hollingsworth, Wilma Stanton, Pinnie Thompson, Virginia Craig, Ruth Groves, Esther Patterson, Myrtle Stadler, Chalmers Johnson, Mary Gladden, Carrol Moore, Kathleen Peeler, Lamar Smith, Edwin Walker, Ralph Whitesides, Frank Jordan, Ralph McCombs, Lawrence Motes, Earl Poole, Terrence Robinson, Marvin Smith, Mae Walters, Jessie Wilson.

Miss Caldwell's room: Leonard Bagwell, Dudley Berry, Murray Gardner, Paul Smith, William Wortman, Otis Brown, Henry Metz, Lindsay Pierce, James Wilson, Chas. Harrelson, Annie Bradley, Lucile Crawford, Nellie Henry, Hinda Lee Hall, Hazel Simpson, Hattie Rhyne, Rachel Carson, Nell Dixon, Kate Ellen Hoffman, Emma Hollingsworth, Lottie Warren, Gladys Armstrong.

Nervous Women.

When the nervousness is caused by constipation, as is often the case, you will get quick relief by taking Chamberlain's Tablets. These tablets also improve the digestion. Obtainable everywhere.—Adv.

THE SOUTHERN SERVES THE SOUTH



Abraahm Lincoln, pictured in "The Birth of a Nation," as the South's truest friend. D. W. Griffith's spectacle will be shown at the Jefferson October 23-24-25, with daily matinees.

"THE BIRTH OF A NATION."

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," which comes to the Jefferson soon, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefuly counterfeited even to the small, but interesting, detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a Spring day in Washington April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the War President is of Lincoln's signing the call for 75,000 volunteers. Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the intrepid secessionists of southern states. After the deed was done and the attending company departed, he slowly turned his face in his hands as it is prayed.

Another view of Lincoln's character is exhibited in his creation of a cartoon. In this scene upon the progressive enthusiasm Democratic representatives are being received by the President. This thing began and he turns to a desk writes and [illegible] in cartoon shape and has been creating a hearing. Stanton is loud in his [illegible] to get him out of the [illegible] but Lincoln [illegible] and [illegible] the [illegible] and [illegible] the [illegible] and [illegible] the

...ar he is ceaselessly

cry rang out sharp
and persistent all
s beautiful descrip-
ie Christian service,
nbers of the various
who have already en-
oldiers, to stand up
n the open under the
the Lord. That ban-
Cross of Christ, who
alvary, and with fer-
nence he poured out
nmost soul in his ex-
to them to take their
the ranks in the war-
being waged against
in Charlottesville, and
that emblem of su-
ove, in which he glor-

ngelist also made a most
eference in fastening the
anted to convey in the
his hearers, by his refer-
e use of the "fiery cross,"
ncient times in the High-
Scotland. Flashed from
ll and from crag to crag,
token was the call to war
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to urge you to come out un-
and help save our young men
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at Johnson in "The Light of Happiness." A delightful romance in 5 reels. 5 and 10c.

(Continued on Second Page)

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THE SPRINGER LIVES.

with Uriah Smith at Johnson Monday 5 and 10c.

Light Flour and Extra Patent for Sale.

Mercantile Mono.

Shakespeare's Henry VIII, the most favorite one in "Pillars of Society" adapted from the work of Henry Thom, and Charles Warner in 5 reels and 10c. Monday.

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They were out in ful
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The song service c
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Another view of Lincoln's character to be exhibited in his greatness of heart. In this scene, upon the passionate outbreak Democratic representatives are being received by the President. They thus depart and the news is given to a group of negroes dressed in uniform black and who had been awaiting a hearing. Attention is drawn to this, but to their cries for justice and plea for their right to petition and plead the negro assembly is told that the President has no time for petitions and that they must go home.

Then the Confederate surrender the Union of Congress with the greatest in our country. Then the Washington, when Southern Democrats are in control of the House of Representatives, this great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

THE DAILY PROGRESS

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While the most wonderful of the many wonderful scenes in "The Birth of a Nation," is that showing Sherman's march to the sea and the burning of the city of Atlanta, imagine, if you can, a view of a long, battle rather extending for miles. Moving through this rolling, undulating formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the reproduction is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates where the men engage in fierce hostilities. Now and then a ball is fired in evident intention for a deadly battle from its course, and the play of human lives is cut short. Sometimes, according to the way the wind blows, a huge cloud of smoke envelops the army, and then it is gone. Whether the burning of the city was a military necessity or whether the conflagration was the result of uncontrolled mobs, which were permitted to run riot, is a question that has been discussed for years. The point of a Southern man that the city should not be burned and that the order of the military leader to that effect was disobeyed by the mob, and the Northern man that the city was burned by order of the military leader to destroy the city as a military necessity. Whatever the cause, the fact remains that Atlanta was destroyed by fire and the conflagration is portrayed in "The Birth of a Nation" with the greatest realism.

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It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

JEFFERSON 3 Days, Starting Monday Evening OCT. 23

Twice Daily Thereafter, 2:30-8:15

MAIL ORDERS NOW

Send money-order or check and self-addressed, stamped envelope.

BOX-OFFICE SALE
THURSDAY, OCTOBER 19

FAREWELL TOUR

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

Do not think because this is a two dollar attraction that you cannot secure good seats for less. Good seats may be obtained for both afternoon and evening performances for from fifty cents to one dollar. Gallery twenty-five cents for all performances.

PRICES

NIGHTS Lower Floor		MATINEES Lower Floor	
350 Seats at	$1.00	350 Seats at	75c
200 Seats at	1.50	200 Seats at	$1.00
100 Seats at	2.00	100 Seats at	1.50
BALCONY		BALCONY	
110 Seats at	$1.00	110 Seats at	75c
100 Seats at	75c	100 Seats at	50c

GALLERY 25c ALL PERFORMANCES

D. W. Griffith's new spectacle "Intolerance," the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

IMPORTANT! "The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions.
D. W. GRIFFITH



18,000 PEOPLE
3,000 HORSES
COST $500,000

SEE: Decisive battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomatox—The Tragedy of the Death of Abraham Lincoln—How Bravely the Mothers and Sisters Did Their Part—Anguish of Reconstruction—Wild Night Rides of the Ku Klux Klans—History in the Making.

TO OUT-OF-TOWN PATRONS:

You must see "The Birth of A Nation in Charlottesville or not at all. This is positively the last appearance of this attraction in this vicinity.

SYMPHONY ORCHESTRA OF TWENTY

Now Playing In Canada, Australia, Canal Zone, England, Argentine Republic, Chili, France And Hawaian Islands

Mail Orders Received Now. Do Not Delay. Secure Seats Now and Avoid Disappointment.

Enclose Money Order and Self-addressed Stamped Envelope.



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Another view of Lincoln's character to be exhibited is on greeting of a citizen. In this scene upon the pavements outside diplomatic representatives are being received by the President. They step forward and he turns to a plain middle aged woman dressed in country style who has been awaiting a hearing. She refuses to speak to him, but to point to the rips and tells it with tears and sobs. The pathos and appeal of the picture stirs the President to the depths of his great heart.

Later the Confederate surrender of Congress calls upon the President to deal calmly with the South for its rebellion. "I shall treat them as if they had never been away," declares Lincoln. "I shall not even ask them to say they are sorry for what they have done." Then follows the great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

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Now and then a puff of smoke indicates where the men appear in large buildings. Now and then a tiny tongue of flame is evident indicating that a deadly bullet from its shelter has sped its course to some living target, bringing to end the life of some poor wretch who has a home to protect or perhaps a wife and little children, no endless periods of misery, dread and hopelessness.

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beautiful descrip-
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The following [illegible] resolving the differ[illegible] the city have been [illegible] at others tomorrow [illegible] the Wilson[illegible] Mas[illegible] ducted by Rev. Dr[illegible] the Tabernacle at [illegible] Mr. R. H. McPhail [illegible] and the others [illegible] Rebecca Lee, Ruth [illegible] o Pappenheimer, Mrs [illegible] Lipscomb, Phyllis [illegible] Elizabeth Cloud, [illegible] Lottie Thomas, Pe[illegible]

3,400 SAW "THE BIRTH OF A NATION" IN HARRISONBURG

Great Motion Picture Drama Pleases Three Large Audiences at The New Virginia Theatre.

More than 3,400 persons attended "The Birth of a Nation" during the three performances Friday and Saturday at the New Virginia. The pictures, the music and the stage accessories proved to be a combination that for three hours kept the audience passing rapidly from thrill to thrill, holding them with an indescribable grip.

Scores of persons, who witnessed the picture Friday night went again Saturday night. Hundreds are anxious to see the picture a second time.

The performance is high toned and instructive, with an entire absence the "yellow" or suggestive. Th thrilling realism can not fail t reach the hardest heart. Two wom fainted Saturday afternoon and we taken to the rest room. One of them returned datef and saw the picture through.

A happy incident was the presence of sixty Waterman School children, who were presented with tickets by A. G. Waterman, of New York, the "patron saint" of the school. A delegation of 250 students from the State Normal School attended the matinee Saturday. The great picture brought many people to Harrisonburg from adjoining counties and merchants generally did a big business.

Many of the scenes are laid in Virginia. The picture throughout was admittedly an object lesson of the folly and uselessness of war and closed with a prophecy of the day when universal peace and the spirit of The Prince of Peace shall rule the world.

COURT HEARS ARGUMENTS

In Case Involving Photoplay Showing Reconstruction Scenes.

SPECIAL DISPATCH TO THE ENQUIRER.

Columbus, Ohio, October 4.—There was something of the dramatic in the Supreme Court session this morning when the case of the Epoch Producing Company vs. the State Industrial Commission was under consideration.

This case involves the question of whether the Supreme Court will set aside the judgment of the State Board of Motion Picture Censors, which, by a vote of 2 to 1, refused permission for display of a photoplay showing reconstruction scenes.

It is well established that the Supreme Court is not to view the film on a screen as a means of reviewing the decision.

The flare-up in Court came this morning when Chief Justice Hugh L. Nichols said from the bench that he had been called on the telephone last evening and requested by Chairman Wallace D. Yaple, of the State Industrial Commission, to have an answer filed by Attorney-General Turner withdrawn. The point had been made that the answer was not "duly verified." Mr. Turner contended that signature of the Industrial Commission is not necessary, and quoted a section of law to uphold his claim. He also called attention to the law which makes the Attorney-General's department the sole legal representative of all state departments.

The answer which Mr. Turner had filed put into legal phraseology substantially the sentiments he uttered in the course of a statement given to the newspapers some months ago. The picture at the time was condemned by the Attorney-General after he had gone personally to inspect it at the State Board of Motion Picture Censors. It was held to be likely to arouse racial prejudice, to be of questionable accuracy and to be inimical generally to the best interests of the people.

After hearing the statements Judge Nichols, speaking for the Court, said that if it was desired by the Industrial Commission that the answer filed in the name of the commission be withdrawn the Industrial Commission members should come into open Court and state their views. The answer was suffered to remain.

Attorney Joseph Heintzman, of Cincinnati, representing the owner of the film, indicated that he wished the Court to see the photoplay. He was opposed by Mr. Turner, who said that while he did not personally care whether the Court saw the play or not, it would first have to find there had been abuse of discretion before the play could be viewed. An early decision is expected.

CROWDED HOUSES FOR "BIRTH OF A NATION"

Hundreds of Autos Brought Crowds From Adjoining Counties.

Three hundred tickets were sold for "The Birth of a Nation," motion picture entertainment Friday and Saturday night, and Saturday afternoon matinee, at the New Virginia. This was about the full capacity for each performance. Nothing but the highest praise could be said for the remarkable production and for the manner which attracts in staging the big film attraction. Mr. Wise was well pleased with the amount of patronage, as was also the management of the company, who stated that they had never before had such audiences in a city the size of Harrisonburg.

A large percentage of the attendance Saturday night, especially, came in automobiles, many from Shenandoah and adjoining counties. More than two hundred automobiles were parked around the court square Saturday night.

THE DAILY PROGRESS
PUBLISHED EVERY AFTERNOON

"THE BIRTH OF A NATION"

"The Birth of a Nation" continues to draw capacity houses at the Jefferson and the indications that the theater will be crowded at the final performance tonight. The same interest and enthusiasm that greeted it upon its initial appearance were manifest at the matinee yesterday and again last night.

In describing it as "mighty" its producers have used the appropriate adjectives, for it is the mightiest film production that the world has ever seen and has attracted the biggest audiences throughout the country that ever flocked to an indoor amusement.

The picture, besides being quite wonderful in their way—superb in the lighting and in their suggestion of depth and atmosphere produce a fascination in naturalness of the varied and different scenes that almost becomes uncanny. Beginning with the principal events leading up to the Civil War the action rapidly passes through that memorable struggle in which the illusion of the grim horrors of war is so complete, the scenes of personal participation in terrible events so keen that it actually appears as if one were seeing the real thing.

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AMUSEMENTS

AT THE JEFFERSON

Tonight, Matinee tomorrow- and Final Performance Tomorrow Night —"The Birth of a Nation." Matinee prices, 25c to $1.50. Night performances, 25c to $2.00.

STAUNTON DAILY NEWS WEDNESDAY, OCTOBER 25 1916

THE NEW THEATRE

Although the leaders of the opposing forces in the Civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation" at the New Theatre Thursday, Friday and Saturday, the scene in which General Grant receives the surrender of the Army of the South from General Lee is one of the most striking of the famous photo-play.

THE NEW THEATRE

When "The Birth of a Nation" opens its three day engagement at the New Theatre tonight it will be shown here in exactly the same manner it has been shown and is being shown at the present time in all of the large cities of the United States, England, France, Spain, South America, Canal Zone and Australia. The same symphony orchestra that accompanied the photo drama during its long run in Atlantic City and Pittsburg will be heard here. The orchestra numbers twenty in all and every member is a skilled musician.

Tickets are now on sale for "The Birth of a Nation" at the box office.

Five performances will be given in Staunton. The management will open tonight and matinee and evening performances will be given on Friday and Saturday at 2:15 and 8:15.

management declares.

"Birth of a Nation"

Sale of seats for "The Birth of a Nation" will open at the New Theatre box office on Tuesday morning. Mail orders are being accepted now, provided money order or check accompanies the order. Tickets are returned before the curtain opening of the sale if only a second prompt envelope are enclosed; if these envelopes are not sent, the tickets will be held at the box office subject to the call of the purchaser. This announcement differs a variation from the usual New Theatre policies in many respects, these facts should be borne in mind by patrons.

There will be matinees on Friday and Saturday, but none on Thursday, the afternoon of the opening day being required to give the very extensive equipment with which the spectacle is presented.

Matinees will begin at 2:15 o'clock on the opening day, and each performance at 2:15. It is expected a full three hours to present "The Birth of a Nation."

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SPECIAL DISPATCH TO THE ENQUIRER.

Columbus, Ohio, October 4.—There was something of the dramatic in the Supreme Court session this morning when the case of the Epoch Producing Company vs. the State Industrial Commission was under consideration.

This case involves the question of whether the Supreme Court will set aside the judgment of the State Board of Motion Picture Censors, which, by a vote of 2 to 1, refused permission for display of a photoplay showing reconstruction scenes.

It is well established that the Supreme Court is not to view the film on a screen as a means of reviewing the decision.

The flare-up in Court came this morning when Chief Justice Hugh L. Nichols said from the bench that he had been called on the telephone last evening and requested by Chairman Wallace D. Yaple, of the State Industrial Commission, to have an answer filed by Attorney-General Turner withdrawn. The point had been made that the answer was not "duly verified." Mr. Turner contended that signature of the Industrial Commission is not necessary, and quoted a section of law to uphold his claim. He also called attention to the law which makes the Attorney-General's department the sole legal representative of all state departments.

The answer which Mr. Turner had filed put into legal phraseology substantially the sentiments he uttered in the course of a statement given to the newspapers some months ago. The picture at the time was condemned by the Attorney-General after he had gone personally to inspect it at the State Board of Motion Picture Censors. It was held to be likely to arouse racial prejudice, to be of questionable accuracy and to be inimical generally to the best interests of the people.

After hearing the statements Judge Nichols, speaking for the Court, said that if it was desired by the Industrial Commission that the answer filed in the name of the commission be withdrawn the Industrial Commission members should come into open Court and state their views. The answer was suffered to remain.

Attorney Joseph Heintzman, of Cincinnati, representing the owner of the film, indicated that he wished the Court to see the photoplay. He was opposed by Mr. Turner, who said that while he did not personally care whether the Court saw the play or not, it would first have to find there had been abuse of discretion before the play could be viewed. An early decision is expected.

CROWDED HOUSES FOR "BIRTH OF A NATION"

Hundreds of Autos Brought Crowds From Adjoining Counties.

THE DAILY PROGRESS
PUBLISHED EVERY AFTERNOON

"THE BIRTH OF A NATION"

"The Birth of a Nation" continues to draw capacity houses at the Jefferson and the indications that the theater will be crowded at the final performance tonight. The same interest and enthusiasm that greeted it upon its initial appearance were manifest at the matinee yesterday and again last night.

In describing it as "mighty" its producers have used the appropriate adjectives, for it is the mightiest film production that the world has ever seen and has attracted the biggest audiences throughout the country that ever flocked to an indoor amusement.

The picture, besides being quite wonderful in their way—superb in the lighting and in their suggestion of depth and atmosphere produce a fascination in naturalness of the varied and different scenes that almost becomes uncanny. Beginning with the principal events leading up to the Civil War the action rapidly passes through that memorable struggle in which the illusion of the grim horrors of war is so complete, the scenes of personal participation in terrible events so keen that it actually appears as if one were seeing the real thing.

THE DAILY PROGRESS
PUBLISHED EVERY AFTERNOON

AMUSEMENTS

AT THE JEFFERSON

Tonight, Matinee tomorrow- and Final Performance Tomorrow Night —"The Birth of a Nation." Matinee prices, 25c to $1.50. Night performances, 25c to $2.00.

STAUNTON DAILY NEWS WEDNESDAY, OCTOBER 25 1916

THE NEW THEATRE

Although the leaders of the opposing forces in the Civil War are gone but for a moment in D. W. Griffith's "The Birth of a Nation" at the New Theatre Thursday, Friday and Saturday, the scene in which General Grant receives the surrender of the army of the South from General Lee is one of the most pleasing of the famous photo-play.

As the scene unfolds there is a distant sound of a gun, indicating that the battle of the Wilderness has ended. Lee is seated at the head of the table. The heads of the two commanders are grouped about. Lee's face should show [illegible]

THE NEW THEATRE

When "The Birth of a Nation" opens its three day engagement at the New Theatre tonight it will be shown here in exactly the same manner it has been shown and is being shown at the present time in all of the large cities of the United States, England, France, Spain, South America, Coast Zone and Australia. The same symphony or chorus that accompanied the photo drama during its long run in Atlantic City and Pittsburg will be heard here. The orchestra numbers twenty in all and every member is a skilled musician.

Tickets are now on sale for "The Birth of a Nation" at the box office.

Five performances will be given in Staunton. The engagement will open tonight and matinee and evening performances will be given Friday and Saturday at 2:15 and 8:15.

"Birth of a Nation"

Sale of seats for "The Birth of a Nation" will open at the New Theatre box office on Tuesday morning. Mail orders are being accepted now, provided money order or check accompanies the order. Tickets are returned before the curtain opening of the sale if not called for. Personal checks are not accepted; if these purchaser are at the theatre will be held at the box office subject to the call of the purchaser. This announcement is a reflection from the usual New Theatre practice in these respects. Those seats should be borne in mind by patrons.

There will be matinees on Friday and Saturday, but none on Thursday, the afternoon of the opening day being reserved to give the very favorable impression, upon which the success is presented.

Matinee will begin at 2:15 o'clock on the opening, and each performance will be given a full three hours to finish.

The Birth of a Nation

Tickets will be sold for the performances, for which they are good, and will be accepted at the box office on Friday if there should be a change in the plans of the purchaser. Tickets will be exchanged for seats for any performance, but not for money.

The theatre is the only one in Staunton which has been able to secure this attraction and the management desires to impress upon the public that the only way to secure seats is to buy them at the box office.

NEW THEATRE STAUNTON

3 days starting Thursday evening—Twice daily thereafter at 2:30 and 8:15

Oct. 26

Farewell to Our D. W. Griffith's Stupendous Spectacle

18,000 People

3,000 Horses



Cost $500,000

Took 8 Months to Make

Superb Symphony Orchestra of Twenty Musicians

The presentation in Staunton will be exactly the same as in the large cities.

PRICES.

NIGHTS: Lower Floor--$1, $1.50, $2. Balcony 50c, 75c, $1. Gallery 25c, 50c.

MATINEES: Lower Floor--75c, $1, $1.50, Balcony 50c, 75c, Gallery 25c.

MAIL ORDERS NOW. SEND MONEY ORDER AND SELF ADDRESSED, STAMPED ENVELOPE. REGULAR SEAT SALE AT BOX OFFICE, TUESDAY, OCTOBER 24.

MATINEES 2:30 NIGHT 8:15.

NOTE—D. W. Griffith's new spectacle "Intolerance" the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "Intolerance" is now being shown at the Liberty Theatre, New York and will be seen here later in the season.

OPERA HOUSE

FREDERICKSBURG
TWO DAYS, COMMENCING MONDAY EVENING
MATINEE TUESDAY 3 P. M. EVENINGS 8:15

OCTOBER 30

PRICES: NIGHTS, LOWER FLOOR, $1.00, $1.50, BALCONY, 50c and 75c. **MATINEE, LOWER FLOOR, 75c and $1.00, BALCONY, 50c.**

Mail Orders Now. Send money order and self addressed, stamped envelope. For benefit of local and out-of-town theatregoers.

The World's Mightiest Spectacle

D. W. GRIFFITH'S

REGULAR TICKET SALE OPENS AT LEADER THEATRE BOX OFFICE FRIDAY, OCTOBER 27th, AT 9 A. M.

NOTE: D. W. Griffith's new spectacle "INTOLERANCE," the first and only production he has made since "THE BIRTH OF A NATION," has been proclaimed the artistic triumph of the world. "INTOLERANCE" is now playing at the Liberty Theatre, New York, and will be shown here later in the season.

The Presentation in This City Will Not Differ in Any Way From the Manner the Spectacle Was Shown at the National Theatre, Washington, and the Academy, Richmond.

THE BIRTH OF A NATION

SEE

Decisive Battles of the Civil War--Sherman's March to the Sea---Cities Built Up Only To Be Destroyed Before Your Eyes---Grant and Lee at Appomattox---The Tragedy of the Death of Abraham Lincoln---How Bravely the Mothers and Sisters Did Their Part---Anguish of Reconstruction---Wild Night Rides of the Ku Klux Klans---History in the Making.

18,000 People

3,000 Horses

Cost $500,000

The Great American Play at Last.

Took Eight Months To Produce.

IMPORTANT! "The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions.
D. W. GRIFFITH.

Symphony Orchestra Of Twenty

TO OUT-OF-TOWN PATRONS:
You must see "The Birth of a Nation" in Fredericksburg or not at all. This is positively the last appearance of this attraction in this vicinity.

Creating In All The Most Stupendous Dramatic Narrative Ever Unfolded On Any Stage In The World.

Mail Orders Received Now. Do Not Delay. Secure Seats Now And Avoid Disappointment. Enclose Money Order And Self Addressed Envelope.

NEW THEATRE STAUNTON

3 days starting Thursday evening—Twice daily thereafter at 2:30 and 8:15

Oct. 26

Farewell to Our D. W. Griffith's

Stupendous Spectacle

18,000 People

3,000 Horses



Cost $500,000

Took 8 Months to Make

Superb Symphony Orchestra of Twenty Musicians

The presentation in Staunton will be exactly the same as in the large cities.

PRICES.

NIGHTS: Lower Floor--$1, $1.50, $2. Balcony 50c, 75c, $1. Gallery 25c, 35c.

MATINEE: Lower Floor 75c, $1, $1.50, Balcony 50c, 75c, Gallery 25c.

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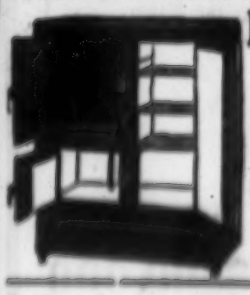
FOR BICYCLES

AND

Bicycle Repairing

SEE

ADAMS



Leonard Refrigerators

Car load Leonard Cleanable Refrigerators. We are the only house in Fredericksburg that buy a solid car load of Refrigerators. Therefore, we can sell you at factory prices as we buy direct from factory and have no jobbers or middle mans profit to pay. We bought before the advance and can sell at

Last Season's Prices

Every Leonard Refrigerator guaranteed to give satisfaction or money refunded.

2 Car Loads Ball Mason Fruit Jars



Merchants, Write For Prices

W. A. BELL & BRO., Fredericksburg, Virginia,

Everything For The Home.

APOSTOLIC FAITH CAMP MEETING

Will begin October 1st and continue for four or six weeks

Under Tabernacle Near Woodstane, Va.

On County road leading from Woodstane to Bowling Green, Va.

COME AND HEAR THE OLD TIME GOSPEL.

all on the success of their efforts.

Teams Reports.

The seven teams organized to make the campaign for members were then called. Capt. S.M.Janney and his team were first called. Capt. Janney had not arrived; his report was delayed.

Capt. Jones.

Capt. Jones and his team when called reported three more memberships.

Capt. Young.

Capt. E. M. Young's team was called, but he was out of the city. The team, however, reported three addition al memberships.

Capt. Ford.

Capt. W. J. Ford and his team responded with seven new members and a number of good prospects.

Capt. Brannan.

Capt. Brannan and his team reported seventeen additional members, and prospects for several more.

Capt. Crismond.

Capt. H. F. Crismond and his team responded to the call with twelve additional memberships.

Capt. Royer.

Capt. R. Stuart Royer and his team came to the front with a rush reporting the highest number, thirty-four new memberships. As each team was called all of the members stood and were vigorously applauded. When Capt. Royer, the last called, responded with such a splendid gain there was continued applause.

Standing of Teams.

As these figures were given they were added to those on the board, previously reported, making the final standing of the teams as follows:

Banks	80
Royer	60
Crismond	52
Brannan	43
Ford	32
Janney	22
Jones	16
Young	16
Total	270

Judge Embrey.

Dr. King then introduced Judge Alvin T. Embrey, who began by asking if it was worth while for Fredericksburg to hang up a world's record by the additional fifteen members being secured then and there. Mr. W. J Ford Ford spoke up and said his team would guarantee five of this number. Mr. Crismond said his team would guarantee four; Mr. Royer said "we will take care of the other six." There was thunderous applause when these gentlemen guaranteed the required 265, thus making a new record for cities of this class.

Reach 300 Mark.

Judge Embrey then asked if the number could not be raised to 300?

Mr. Brannan said his team would guarantee 3 more; Mr. T. W Jones said he would get two of the four remaining up to bring the number to 300. Mr. J. M. Goldsmith said he would take one membership and Mr. W. E. Hill said he would take the other, thus guaranteeing the 300 members of the new organization.

A Demonstration.

There was again great applause and the band played the national air while

GRAND, Hopewell

TWO Days, Starting This Evening at 7:30
Matinee Thurs. 3:15—Thurs. Evening 7:30

FAREWELL TOUR D. W. GRIFFITH'S
MIGHTY SPECTACLE



Symphony Orchestra of 20

EXACTLY AS SHOWN IN PETERSBURG LAST SEASON TO OVER 5,000 THEATREGOERS

Mail orders Now (Send Money Order and Stamped Return Envelope.) Box Office Sale Starts October 30th.

Prices: Nights—50c, 75c, $1.00 $1.50
Matinees—25c, 50c, 75c, $1.00

NOTE—"The Birth of a Nation" will not be shown again in this vicinity.



MARION COOPER, IN "THE BIRTH OF A NATION," AT THE GRAND, HOPEWELL, TODAY AND TOMORROW. EVENINGS 7:30 MATINEE THURSDAY 3:15.



MARION COOPER, IN "THE BIRTH OF A NATION," AT THE GRAND, HOPEWELL, TODAY MATINEE 3:15.

GRAND THEATRE HOPEWELL | **2** Days, Starting Wed. Evening **NOV. 1** | **Matinee** Thursday 3:15 Evenings 7:30

PRICES: Nights--Orch., 75c, $1, $1.50; Bal., 50c
Matinees--Orch., 50c, 75c, $1; Bal., 25c

Mail Orders Now if Accompanied by Money Order and Self-Addressed Stamped Envelope---Box Office Sale October 30

David W. Griffith's Eighth Wonder of the World

18,000 People

800 Performances in New York

600 Performances in Boston

600 Performances in Chicago

Cost $500,000

The Most Stupendous Dramatic Spectacle the Brain of Man Has Yet Visioned or Revealed

THE BIRTH OF A NATION

3,000 Horses

200 Performances in each Philadelphia Pittsburgh and St. Louis

Took Eight Months to Produce

Symphony Orchestra of Twenty

HIGHLY IMPORTANT—"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions."—D. W. GRIFFITH.

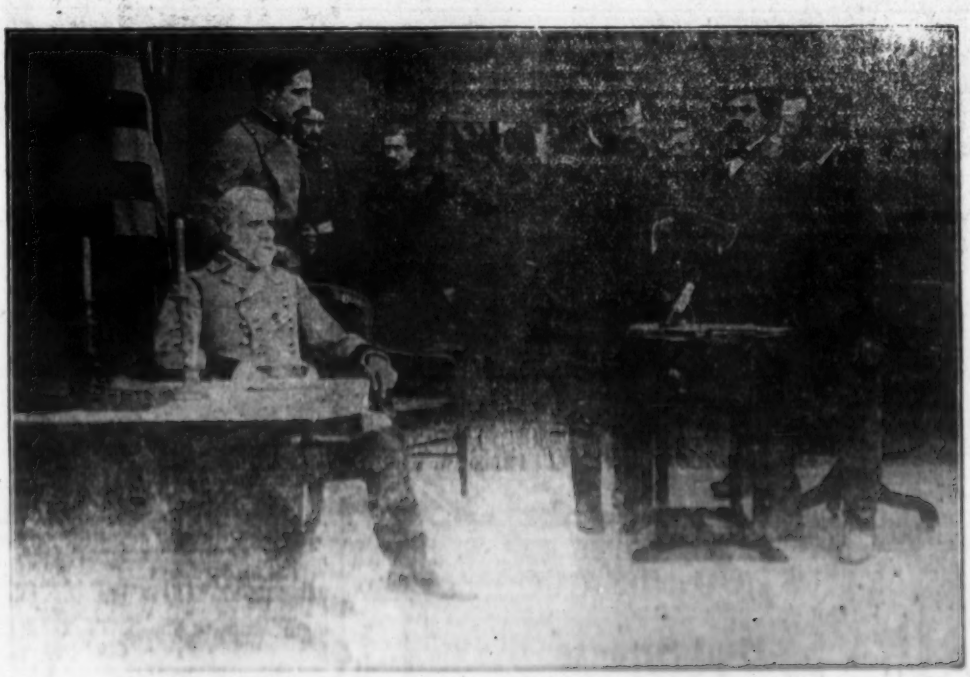
SEE decisive battles of the Civil War, Sherman's March to the Sea, cities built up only to be destroyed before your eyes, Grant and Lee at Appomattox, the tragedy of the death of Abraham Lincoln, Petersburg at the crest of the mighty invasion, how bravely the mothers and sisters did their part, history in the making.

TO OUT-OF-TOWN PATRONS---You must see "The Birth of a Nation" in Hopewell or not at all. The route mapped out for this attraction includes none of the towns in this vicinity.

"THE BIRTH OF A NATION" TO BE SHOWN AT THE GRAND.

The universal appeal of D. W. Griffith's, "The Birth of a Nation," which comes to the Grand Theatre, Hopewell, for a two-day engagement, starting Wednesday, evening, November 1st, is evidenced by the fact that it is as popular in Europe, Asia, South America and Australia as it has been in all sections of the United States. Especially illuminating is the musical accompaniment, played by a symphony orchestra and embodying stirring marches, delightful dance music, folk songs, patriotic melodies and excerpts from grand opera. There is never an onlooker who is not deeply stirred by the dramatic action of the spectacle. One of the most effective portions of the spectacle is that showing Ford's Theatre in Washington on that fateful night when Abraham Lincoln fell a martyr to the fanaticism of John Wilkes Booth. One seems to be actually in the audience as Booth steals into the presidential box to throw a nation into sorrow. Every detail of the tragedy is shown and with such consummate skill as to counterfeit reality.

There are many other scenes of wonderful conception and realization—a guerilla attack on a Southern village, the march of Sherman's army to the sea, the burning of Atlanta, the battle of Petersburg, Lee's surrender to Grant at Appomattox and then the terrible days of Reconstruction, followed by the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger-negro regime. The participation of 18,000 men



LEE AND GRANT AT APPOMATTOX.

Scene from "The Birth of a Nation," at the Grand, Hopewell, Nov. 1-2, with matinee Thursday.

VIRGINIA Theatre Suffolk, Va.

2 DAYS, STARTING FRI. AFTERNOON
TWICE DAILY, 2:15 – 8:15

Nov. 3d

D. W. GRIFFITH'S MIGHTY SPECTACLE

18,000 People

3,000 Horses

THE BIRTH OF A NATION

Cost $500,000

Took 8 Months To Make

SUPERB SYMPHONY ORCHESTRA OF 20

EXACTLY AS PRESENTED IN ALL THE LARGE CITIES OF THE UNITED STATES.

PRICES — Nights—Lower floor: $1.00, $1.50. Balcony: 50c, 75c, $1.00.
Matinees—Lower floor: 75c, $1.00. Balcony: 25c, 50c, 75c.

Mail orders now. Send money-order and self-addressed, stamped envelope. Regular Sale opens WEDNESDAY, NOVEMBER 1, at Nansemond Drug Store.





Scene from D. W. Griffith's Mighty Spectacle "The Birth of a Nation," at The Virginia Theatre November 3 and 4.

LILLIAN GISH in D. W. Griffith's Stupendous Spectacle, "The Birth of a Nation," Which Will Be Presented At The Virginia Theatre, Suffolk, November 3 and 4.



VIRGINIA
SUFFOLK

2 Days Starting Friday, Nov. 3
Twice Daily, 2:15 and 8:15

D. W. GRIFFITH'S

THE BIRTH OF A NATION

Symphony Orchestra Of Twenty.

PRICES: Nights, 50c, 75c, $1, $1.50.
Matinees 25c, 50c, 75c, $1.

Mail Orders Now. Send Money Order and Self-Addressed, Stamped Envelope. Regular Sale, Nov. 1 at Nansemond Drug Store.

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VIRGINIA
:-: SUFFOLK :-:

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Mail orders now. Send money order and self-addressed stamped envelope. Regular sale Nov. 1 at Nansemond Drug Store.

oct29-tf

Four Performances Of "The Birth Of A Nation"

(Special to the Ledger-Dispatch.)

Suffolk, Va., Nov. 1.—D. W. Griffith's stupendous spectacle, "The Birth of a Nation," will be the attraction at the Virginia theatre, Suffolk, for two days starting Friday afternoon, November 3. Matinee and evening performances will be given on both days.

"The Birth of a Nation" will be seen in Suffolk identically the same as it was shown in Norfolk last season. A superb symphony orchestra of twenty skilled musicians accompanies the spectacle on tour. All incidental stage and scenic effects will be used.

Mail orders will be accepted now if accompanied by a money order and self-addressed, stamped return envelope. The regular sale of seats started today at the Nansemond Drug Store. All mail orders should be addressed to Nansemond Drug Store, and money orders [illegible] payable to that firm.

SEAT SALE SOON FOR BIG SPECTACULAR FILM

Suffolk, Oct. 31.—"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Virginia theatre, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the stage of the screen, there W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the south-land. Many idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "picture" drama cost half a million dollars.

For every character, however small, Mr. Griffith has found just the personality needed. After that he has given such masterly direction that each one gives a perfect characterization of the part he is playing. The result was not merely that the whole [illegible] stood out as the most finished [illegible]

[illegible] Friday and Saturday seats may be had at Nansemond Drug Store.

MAKE ARRANGEMENTS FOR "BIRTH OF A NATION"

Suffolk, Nov. 1.—Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty theatre, New York, arrived in Suffolk, and started work at the Virginia theatre. The same scientific methods will be used in "The Birth of a Nation" engagement here. To the rear of the orchestra stalls masons have laid a concrete base, above which steel workers have built a steel framework for the picture booth, thus assuring the picture machines perfect rigidity and steadiness. The experts have measured to fractions of an inch the exact distance required for perfect focusing. They have likewise selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film spectacle. Such seats are in the center and rear of the ground floor and command $1 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted. Its complete success in New York shows the marvelous progress of picturized drama from the status of a toy to the eminence of an art. Seats now on sale at Nansemond drug store.

"Birth Of A Nation" Is Coming To Suffolk

(Special to Ledger-Dispatch.)

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ACADEMY OF MUSIC NOW PLAYING

Triumphal Return Engagement

TODAY At 3 — TONIGHT 8:30

THE BIRTH OF A NATION

18,000 PEOPLE — 3,000 HORSES

Cost $500,000 — 5,000 Scenes

Prices Reduced Nights—25c, 50c, $1.00 and $1.50
Daily Mats—25c, 50c, 75c and $1.00

SEATS FOR ALL PERFORMANCES AT BOX OFFICE NOW.

GOOD-BYE!

"The Birth of a Nation" will soon be withdrawn from the road to make way for D. W. Griffith's newest and greatest spectacle, "INTOLERANCE," now running at the Liberty Theatre, New York.



PRESIDENT LINCOLN IN "THE BIRTH OF A NATION" PICT

SCENE FROM "THE BIRTH OF A NATION"

Tickets were placed on sale at Morris & Silverstein's drug store this morning for the two day engagement of "The Birth of a Nation" at the New Theatre November 8th and 9th.

Mail orders have continued to pour into the box office of the New Theatre all of this week. Although the seats are very large there is still a selection of good seats at all prices for all performances.

The same large mounted production with the symphonic orchestra of 35 pieces that played all of the large cities of the South last year and up to this year will accompany the spectacle to Washington.

Special reports who travel in advance of the company arrived in Washington this morning preparatory to arranging for the placing of the huge tents and protecting scenery carried by the company. The tents will be placed in such a manner that it is possible for every spectator to view the picture without interruption.

Birth Of a Nation Here This Week



SCENE FROM "THE BIRTH OF A NATION"

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be seen at the New Theatre tomorrow and Thursday, Nov. 5-6. Petersburg and Atlanta, Appomattox and Ford's Theatre, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 18,000 feet of superb motion picture, which ten bright months to produce, cost $500,000, employed 18,000 people and 3,000 horses. The great spectacle is an epitome of scenes, incidents, characters, emotions and emotions of the whole period from 1861 to 1870—the period occupied by the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," it has a greatly added quality of its own which places it as a masterpiece of genius. The enormous popularity achieved by it in New York, Boston, Chicago, San Francisco and Los Angeles has been repeated in all the towns of the route, and the prospects are that it will crowd the local theatre at every performance.

A matinee will be given on Thursday starting at 2:15. Evening performance will start at 8:15. Seat sale at Worthy and Etheridge's drug store.

ew Theatre 2 DAYS STARTING Wed. Eve. Nov. 8

Matinee Thursday 2.15
Evenings - 8.15

. W. Griffith's Mighty Spectacle

Months con-
med in Mak-
g at a cost of
Half Million
llars.

Birth of a Nation" is
y Vitalized and Made
Living.

riffith's New Art is the
ning Triumph of the
Age.

,000 Persons
,000 Horses
enin the Su-
rb Pageantry



The Author Has Created Almost a Miracle in Bringing Forth a Drama With Thrills Piled Upon Thrills.

Most stupendous, most realistic, most convincing, most exciting, most absorbing, most dramatic narrative ever created for edification of the American people.

Men & Women

Journey Hundreds of Miles to See it

Nothing Like it since the Dawn of Civilization.

Whirlwind Story of Love, Romance, History, War Patriotism, Poetry, heroism, Peace and Song. The veritable Eighth wonder of the World, Exhibiting Scenes Little Short of Marvelous.

PANY CARRIES ITS OWN SYMPHONY ORCHESTRA OF 20 PIECES

ET GOOD SEATS YOU MUST SECURE THEM EARLY

Will Not Be Convenient to Accept Seat Reservations from Local Telephone Calls

PRICES

EVENINGS		MATINEES	
Lower Floor	Balcony	Lower Floor	Balcony
$1.00, $1.50	50c, 75c, $1.00	75c, $1.00	50c, 50c, 75c

Tickets Are Now on Sale at Worthy & Ethridge's Drug Store.

Birth Of a Nation Here Next Week



SCENE FROM "THE BIRTH OF A NATION."

"The Birth of a Nation" is due for an engagement of two days at the New Theatre, commencing on Wednesday evening, Nov. 8, when D. W. Griffith's mighty spectacle will be opened for the first time here. This is the great attraction which has broken all records in New York City and has also to its credit record runs in Boston, Chicago and elsewhere. It takes four cars to transport the big organization. In the story proper 18,000 people and 3,000 horses are seen. The story tells in thrilling detail the relationship that the rise and fall of slavery in this country bore to the making of American history. It is the greatest achievement ever seen upon the American stage.

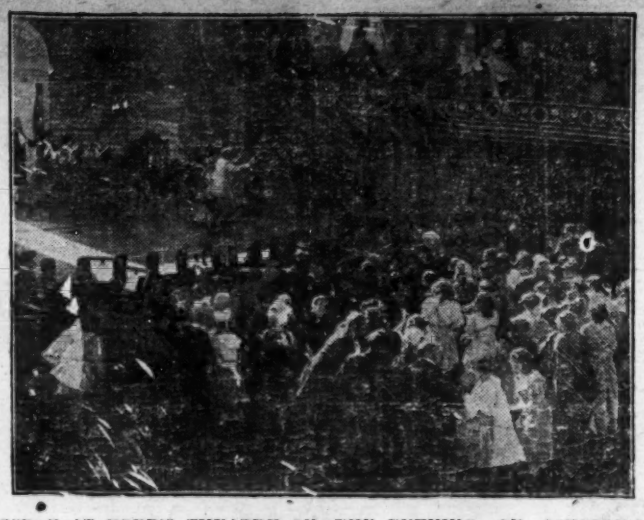
Mail orders now, if accompanied by a money order and self addressed stamped envelope. Regular sale Monday, Nov. 6.

The Birth of North Carolina.

Aurora, N. C. Oct. 7, 1916.

Dear Editor:-

We are sure that it will be of interest to those interested in the History of North Carolina to learn that the Elizabeth Montford Ashe Chapter, D. A. R. Halifax, N. C. of which Miss Ursula M Daniel is regent has succeeded in purchasing the ruins of the building in which was held, beginning Nov. 12, 1776 the memorable Halifax Congress. Miss Daniel in a letter to R. T. Bonner and Miss Lottie Hale Bonner states that they could not buy the land on which this sacred old building stands for love or money so the Chapter will move the building to the grove in which Miss Daniel's home is situated and make



SCENE AT FORD'S THEATRE ON THE EVENING OF LINCOLN'S ASSASSINATION.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be the attraction at the New Theatre for two days starting Thursday evening, November 8, with a matinee on the second day. The evening performances will start at 8:15, matinee at 2:15.

The presentation of the mammoth spectacle in Washington will not differ in any way from the manner it has been shown in all of the large cities of the South. A suberb symphony orchestra of twenty skilled musicians accompanies the photo-drama on tour. A sixty-foot baggage car of stage and scenic effect will be used. It requires the services of twenty-four men on the stage to work the various effects that lend such realism to the great theatrical attraction in so many of the large scenes.

The prices at night will range from fifty cents to one dollar and a half. The matinee prices will be from twenty-five cents to one dollar.

In order that out of town and local theatregoers may have the same opportunity of securing choice seats for this attraction, the management of the New Theatre will accept all mail orders that are accompanied by a money order and self-addressed, stamped envelope. The tickets ordered by mail will be returned to their owner before the opening of the regular seat sale, which will take place at Worthy & Etheridge's on Monday, November 6.

This is the farewell tour of Mr. Griffith's masterpiece which will be replaced on the road at the close of the present season by his new super-spectacle "Intolerance," which has been proclaimed the world's artistic triumph. "Intolerance" is now playing at the Liberty Theatre in New York, where 'The Birth of a Nation' enjoyed a prosperous run of over seven hundred performances.

If you are interested in "The Birth of a Nation" it will be well to see it on its engagement here as it will not be presented in any of the smaller towns in this vicinity.

The demand for tickets will undoubtedly be very large, and it is advised to secure them early. The mail orders will be promptly cared for.



Lillian Gish and Henry Walthall in a scene from "The Birth of a Nation," coming to the Grand on November 10th and 11th, with daily matinees.

KINSTON, N. C., MONDAY,

'BIRTH OF A NATION' BEING SHOWN IN CITY

World's Biggest Photoplay Production at Grand for Two Days—Greenville Theater Did Biggest Business Ever With Attraction—Historic Subject

"The Birth of a Nation," D. W. Griffith's mammoth moving picture spectacle founded on Thomas Dixon's books, the plot of one of which is laid in North Carolina less than a hundred miles from Kinston, will be the attraction at the Grand theatre Monday night. The initial performance was at a matinee Monday afternoon. The subject will be kept over for a matinee at 3 o'clock Tuesday and a final show Tuesday night. The evening performance will start at 8:15.

According to the Greenville Reflector, this attraction filled a house there to its capacity for the first time in several years.

"The Birth of a Nation" is an extraordinary film feature. It takes more than three hours of steady grinding to get it off. That is the reason for the start at such an early hour in the evening. Griffith staked his all on the production. He is the

[illegible] church.

nerviest promoter the world has ever known. An army of no mean numbers is employed in staging the battle scenes, and thousands of Ku Klux Klansmen are used in the part of the subject devoted to reconstruction times in the South. "The Birth of a Nation" is of the South's own, and is being seen by hundreds of thousands in the typical American region below the Mason and Dixon line. When the subject first came out New York went wild over it at $2 a seat. A big fortune has been reaped, the picture was long since declared a success, and now the price for witnessing it is within the reach of Mr. Everyman.

A 11-piece orchestra travels with the picture.

New Theatre 2 Days Starting Wednesday Evening November 8th

Matinee Thursday 2.15; Evening 8.15

Mail Orders Now

With money order and self addressed stamped envelope. Make orders payable to Worthy & Etheridge Drug Store. Seat sale starts MONDAY, NOVEMBER 6th.

The World's Mightiest Spectacle

D. W. GRIFFITH'S

Prices:

Nights—50c, 75c, $1.00, $1.50
Matinees—25c, 50c, 75c, $1.00

"The Birth of a Nation" Has Thrilled Over 4 Million Theatregoers

The Great American Play At Last



18,000 PEOPLE
3,000 HORSES
COST $50,000

Took Eight Months to Produce

Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—How Bravely the Mothers and Sisters Did Their Part—Anguish of Reconstruction—Wild Night Riders of the Ku Klux Klans—History in the Making.

NOTE—Mr. Griffith's New Spectacle "INTOLERANCE," the first and Only Production he has Made Since "The Birth of a Nation," has Been Proclaimed the Artistic Triumph of the world. "Intolerance" is now Playing at the Liberty Thertre, New York City, and will be seen here later in the season.

IMPORTANT

"THE BIRTH OF A NATION" will never be presented in any but the Highest Class Theatres and at prices charged for the best theatrical attractions.
D. W. GRIFFITH.

SYMPHONY ORCHESTRA OF 20

To Out of Town Patrons:

You Must See "THE BIRTH OF A NATION" in Washington or not at all. This is positively the last appearance of this attraction in this vicinity.

CREATING IN ALL THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

MAIL ORDERS RECEIVED NOW. Do Not Delay. Secure Seats Now and Avoid Disappointment. (Enclose Money Order and Self Addressed Envelope). Seat Sale Opens Monday, Nov. 6.

Grand 2 Days Starting Monday Afternoon **Nov. 13**
Kinston

Extra Matinee Monday--Twice
Tuesday 3 and 8:15.
Farewell Tour

D. W. Griffith's Mighty Spectacle

THE BIRTH OF A NATION

SUBERB SYMPHONY ORCHESTRA OF 20

Exactly as presented in every important city of this country, with all incidental stage and scenic effects

PRICES

NIGHTS---LOWER FLOOR $1-$1.50 BALCONY 50-75-$1.
MATINEES--LOWER FLOOR $1.00 ENTIRE BALCONY 50.

Mail Orders Now. Send Money Order and Self-Addressed Stamped Envelope.
Regular Sale November 9th

NOTE: "The Birth of a Nation" will be withdrawn from the road shortly to make way for Mr. Griffith's new superspectacle "Intolerance."

'BIRTH OF A NATION' AT GRAND THEATER A BIG MOVIE PRODUCTION

D. W. Griffith's stupendous spectacle, "The Birth of a Nation," coming direct from engagements in the larger cities of the South, will be the attraction at the Grand Theater for two days, starting Monday afternoon, November 13, and continuing with an evening performance on that day and an afternoon and evening performance on Tuesday. Tickets for all of the performances will be placed on sale at the box office on Thursday, November 9.

As out of town theatergoers are equally interested with local theatergoers in this engagement, the management of the Grand will accept all mailorders accompanied by a money order and self-addressed, stamped envelope. This mail order sale will give every one an equal chance to secure choice seats. Tickets ordered in this manner will be mailed back to their owner prior to the opening of the regular sale which will take place at the theater box office on Thursday, Nov. 9.

Secure your tickets early and avoid disappointment. The indications are that the sale will be large, so telephone orders for this engagement cannot be accepted unless the tickets are claimed on the same day they are ordered.





"Confederate Troops Off to the Front," one of the scenes in D. W. Griffiith's Mighty Spectacle, "The Birth of a Nation," coming to the Grand theatre for two days starting Monday afternoon, Nov. 13.





AN ALLEGORICAL SCENE IN D. W. GRIFFITH'S MIGHTY SPECTACLE "THE BIRTH OF A NATION," COMING TO THE GRAND, NOVEMBER 13-14, WITH DAILY MATINEES.



VIRGIA COOPER WHOSE PORTRAYAL OF A SOUTHERN GIRL OF THE OLD SCHOOL IS COMMENDABLE IN "THE BIRTH OF A NATION" AT THE GRAND NOV. 13-14, WITH DAILY MATINEES.

"BIRTH OF A NATION."

The attraction par excellence of the entire season will visit the Grand next Monday and Tuesday in the matinee and evening of D. W. Griffith's "The Birth of a Nation" with the original metropolitan production and company. This is the mighty spectacle that employs motion picture, mechanical effects and music in a vast and thrilling presentation of Civil War and Reconstruction days. It was doubly the sensation of New York, Chicago and Boston last spring and summer; first, because of its absolute artistic novelty and second, because unsuccessful efforts were made to stop the production on the part of those who opposed it as a picturization of "The Clansman." Matinee both days at 2 o'clock, evening 8:15 o'clock.

GRAND Theatre 2 Days Starting, MONDAY AFTERNOON TWICE DAILY Nov. 13

KINSTON

3:00 - 8:15 Bargain Matinees

Mail Orders Now

(With Money Order and self-addressed stamped envelope) make money orders payable GRAND THEATRE. Regular Seat Sale Opens

Thursday, Nov. 9

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

NOTE

A Special Matinee will be given MONDAY at 3 P. M. The regular matinee will be given TUESDAY.

"The Birth of a Nation" Has Thrilled Over Ten Million Theatregoers.

THE GREAT AMERICAN PLAY AT LAST

NOTE:

Mr. Griffith's new spectacle "INTOLERANCE," the first and only production he has made since "The Birth of a Nation" has been proclaimed the artistic triumph of the world. "INTOLERANCE" is now playing at the Liberty Theatre, New York City, and will be seen here later in the season.

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D. W. GRIFFITH.



18,000 People—3,000 Horses

COST $500,000

Took Eight Months to Produce!

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—How Bravely the Mothers and Sisters did Their Part—Anguish of Reconstruction—Wild Night Rides of the Ku Kux Klans—History in the Making.

Prices: **Monday and Tuesday Nights**
Lower floor $1.00, $1.50.
Balcony 50c, 75c, $1.00.
Matinee 50c, $1.00.

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SYMPHONY ORCHESTRA OF 20

Creating in All the Most Stupendous Dramatic Narrative Ever Unfolded on Any Stage in the World

Mail Orders Received Now. Secure Seats Now and Avoid Disappointment. Enclose Money Order and Self Addressed Envelope. Seat Sale Opens Thursday, Nov. 9., At Box Office.

INVISIBLE EMPIRE EXTENDED TO THIS SECTION; DREADED

Interesting events are brought back to old-timers here by the presence in the city of the big movie version, under the title of "The Birth of a Nation," of Tom Dixon's "The Clansman." Dixon is a North Carolinian, and one of the best-informed men of this day on life in the State during reconstruction times. Col. W. D. Pollock Tuesday morning recalled a tragic affair near Kinston: A farmer, whose fortune had dwindled with the Confederacy's was plowing in a field when he was set upon by blacks and hanged by his plow lines; in the home nearby a fate worse than death and actual death befell the farmer's wife. Citizens—there is thought to have been only one Ku Klux clansman amongst them or the law as it was then constituted would never have had a chance with the prisoner taken—found an infant playing in the slain woman's blood. The black leader was captured and turned over to the authorities here. A conviction had to be, even in the fact of the fact that nine of the twelve jurors were recently enfranchised blacks; not even a carpetbagger administration could pass such a horrible affair up. But then, sentenced to death, the prisoner escaped from the county jail and was never seen again—never, at least, by persons who told it it. The jailer was a negro. Never another escaped during the reconstruction period. The revenge of whites upon the outlaws at Snow Hill and upon a lesser number here is pretty well known about. In the latter two instances the Ku Klux undoubtedly had a hand, but the members of the Invisible Empire seldom showed themselves in force in this immediate section. The domination of the military was too complete; but in the country around and East of Kinston the white-robed and robed followers of the fiery cross by twos and threes and half dozens avenged many a wrong. It was when the gown of the Ku Klux was becoming used by non-members for purposes other than intended, cruel and fatal as the chairman's ire and vengeance were, that the commander-in-chief of the nearly half million men comprising the Ku Klux gave the word, and order that terrified the most hard-boiled rebel that the world has ever known stopped the clanking of its cog. The Ku Klux turned their robes and crosses and sank them from sight.

'BIRTH OF A NATION' A GREAT SPECTACLE

Monster Movie Masterpiece Recalls Days of South's Trials and the Martyrdom of Lincoln for the New Nation's Sake—Beautiful Lesson in Patriotism

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War scenes, the assassination of Lincoln and other pre-construction phases of the plot are shown up in wonderful fashion and in historic carefulness in "The Birth of a Nation." But it is in the second part of the story, that dealing with the reclamation of the South by its own war-scourged people, from a fate worse than the near-death that the civil strife inflicted, that Dixon's excellent portrayal of the spirit of the South, exemplified in the Ku Klux organization, is most effective. The grandeur, the tremendous secret power, and the daring of the white-cap army who undertook desperate things and accomplished them because of the honor of their women and children and the birthright of the Aryan race at stake, are pictured in spectacular fashion.

The gathering of the clans from far and wide in old Piedmont, a city which is, in spite of its fictitious name, of negro domination is a scene, as rather a series of scenes which impelled compelled ... Monday night's audience at the Grand to their seats until the curtain rang down. There can be no harm in presenting "The Birth of a Nation." The status of the colored man is too well defined now, and there is seemingly no chance that the domination of the Carpetbag era will ever present to the influence the days that citizens are learning from the ry age; there is a new Nation, which has no political subdivisions in national matters, and the flag and the anthem are more revered in the South than in any other region.

Griffith knew exactly what he was about, as well as Dixon. A mob of war-time blacks in a typical Carolina town turned over to them to celebrate the domination of the African over the white, is pictured in one place. Identically the same aimlessness of purpose, the same ribaldry, boisterousness and insulting of whites, occur in that little scrap of the scenario as men of today remember marked the political riots of the fusion administration of a few years ago. One such scene of a number is recalled in which real life darkies filled a street and threatened arson and pillage and clamored for their rights and were cowed by white men with guns. Such a scene can never be enacted again. The Southern white man and the Southern darky are each other's best friend, each in his place; both have to be thankful to the heroes of the constitutional amendment.

"The Birth of a Nation" will be shown at the Grand for the last of four performances at 8:15 p. m. Tuesday night.

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Bathing has bee done in the open-air, under improved showers, with wooden barrels a overhead tanks. Now, adobe bathhouns are being built, with big grates whe huge tube of water can be heated.

Campfires are benning to gloom for the first time nce last spring when the troops crsed the border. The nightly gatherig of officers around the fires in frat of regimental headquarters has begn again; while huge bon-fires attract troopers and infantrymen in differet portions of the camp.

Winter clothing has not yet been issued to the troops, exept overcoats. However, each newly ariving truck train brings the heavy uiderwear and outer garments worn b American soldiers in cold weather. In a short time the 10,000 men of General Pershing's column will be completely fitted out for the winter months.

Big shipments of Sibley stoves are expected soon, so there will be no lack of warmth in the houses occupied by men and officers.

This camp is situated at an devation of about 5,000 feet, and the El Valle encampment is nearly a thousand feet higher. No snow has fallen yet, but the nights are becoming very cold. The days are nearly always warm.

Number cmfwyp shrd vbgkq pffm

A number of the regiments in Mexico, infantry and cavalry alike, are spending their first winter in the field in many years. Many officers are watching closely to see how their men endure the rigors of this new experience.

In most cases, Mexican workmen are being employed by the officers to build their dwellings. Houses for the enlisted men have been constructed almost entirely by themselves. Material such as roof timbers, corrugated sheets and tar paper for roofs and glass for windows is purchased at the quartermaster's depot here.

No provision has been made yet for sheltering the thousands of horses and mules in service here, but it is reported that plans for this are in the making.

Unlike most of his officers, General Pershing prefers a tent as a dwelling place, whether it be summer or winter. He has said there will be a "bungalow" built for him this winter. A small office takes the chill off the canvas home, where he transacts most of his business.

When the expedition is withdrawn, a complete village will be left behind ready for the occupancy of any native who wishes this new location for a home.

NEGRO CINVICT IS DROWNED AT CASTLE HAYNES BRIDGE

Wilmington, Nov. 11.—While engaged with a gang of convicts in painting the Castle Haynes bridge across the Northeast river, Julius Kirby, a 17-year-old colored youth, who was sent to the roads a week ago to serve a term of 30 days for vagrancy, fell into the river and was drowned yesterday afternoon at 3 o'clock. The negro was standing on a scaffold under the bridge and had a bucket of paint in his hand.

WOODSON-BUTLER WEDDING AT ELLIOTT THIS MONTH

Washington, Nov. 11.—The Evening Star this afternoon says:

"The engagement of Miss Pocahontas Butler, daughter of Mr. and Mrs. Marion Butler, to Captain Thomas Dupuy Woodson, Medical Corps, U. S. A., which was announced last week at the country home of her parents, has been anticipated for some time by their Washington friends.

"The wedding, which was to have taken place here after Christmas, will be quietly celebrated some time in November at their historic home in North Carolina, where the family has been detained by illness.

"Owing to the brief leave of absence of Captain Woodson, now stationed in the Canal Zone, the exact date for the wedding is not yet decided.

"Elliott, the plantation which was a royal grant to Mrs. Butler's Huguenot ancestors before the year 1700, and of which several thousand acres are still in the possession of the family, is a charming place for a country wedding.

"Captain Woodson, who is a native of Missouri, is a member of the Army and Navy Club. He is very popular at Washington, where he spent several years before going to his present station at Panama.

"Miss Boutte, who has been spending some time with Mrs. E. P. Andrews, has been out of town for a short stay, but will return Monday for a visit."

[illegible] CASE CONVICTED ONE, IS DATE ELECTROCUTION

Raleigh, Nov. 11.—The supreme court yesterday certified to Governor Craig the opinion recently filed ending an error in the judgment of the New Hanover court in which Thomas Mellon was held guilty of murder in the first degree and sentenced to be electrocuted. Date of electrocution was fixed for December 15. Attorneys for Mellon were notified.

It has been indicated that an attempt will be made to have the sentence commuted. Mellon is a negro, 21 years old and it is asserted that there was no premeditation in the

lovers from the city were present. become acquainted with the prominent operatic stars and obtain Southern friendship. In connection with th concert given by Diaz and Denton, Mexican orchestra was on hand whic rendered selections that were muc enjoyed by all.

The supply officers of the Seventh division, comprising the Pennsylvania troops and one brigade of North Carolina troops, held a get-to-gether meeting and banquet at the Taltec Club Friday night with a number of the officers of the quartermaster corps, as guests. There are 13 states represented at El Paso and three more are expected. The militia from the 13 states constitute a force that trebles any other force on the border. The states represented are: Colorado, District of Columbia, Pennsylvania, Massachusetts, Georgia, North Carolina, South Carolina, Kentucky, New Mexico, Tennessee, Ohio, Michigan and Connecticut. The states expected are: Florida, Mississippi and Vermont. The forces now mobilized and near El Paso are fully equipped and ready for any trouble that arises in the future. There are about 48,000 including about 7,500 regulars, also stationed here.

The force is estimated as follows: Pennsylvania has six regiments of infantry, three of artillery and auxiliary troops numbering 11,000 men; North Carolina, three regiments of infantry and auxiliary troops numbering 4,700 men; South Carolina two regiments of infantry and auxiliary troops numbering 4,500 men; Ohio, six regiments of infantry, artillery, cavalry and auxiliary troops numbering 8,500 men; Georgia, three regiments infantry, artillery and auxiliary troops numbering 4,000 men; Colorado, two batteries of light artillery, 200 men; Connecticut, one field hospital, 200 men; District of Columbia, one battery of artillery numbering 115 men; New Mexico, one battery of artillery numbering 65 men; Michigan, three regiments of infantry and auxiliary troops numbering 3,500 men; Massachusetts, auxiliary troops, 1000 men; Tennessee, auxiliary troops, 500 men.

The camps that are established within 15 miles of El Paso and in the city are Camp Cotton occupied by the Georgia and Michigan brigades; also by the 23rd and 24th regular infantry; Camp Pershing, occupied by ohio and cavalry; Ft. Bliss, occupied by the 1st of Columbia, Connecticut, Colorado, Ohio, and Georgia artillery; Camp Stuart, Pennsylvania and North Carolina troops; Camp Owen Bierne, occupied by Kentucky and South Carolina troops; Camp Stuart is the biggest camp and accommodates about 17,000 troops.

El Paso, Nov. 6.—Fifty citizens [illegible] the seventh division under the command of General Charles H. Clement

INVISIBLE EMPIRE EXTENDED TO THIS SECTION; DREADED

Interesting events are brought back to old-timers here by the presence in the city of the big movie version, under the title of "The Birth of a Nation," of Tom Dixon's "The Clansman." Dixon is a North Carolinian, and one of the best-informed men of this day on life in the State during reconstruction times. Col. W. D. Pollock Tuesday morning recalled a tragic affair near Kinston: A farmer, whose fortune had dwindled with the Confederacy's was plowing in a field when he was set upon by blacks and hanged by his plow lines; in the home nearby a fate worse than death and actual death befell the farmer's wife. Citizens—there is thought to have been only one Ku Klux clansman amongst them or the law as it was then constituted would never have had a chance with the prisoner taken—found an infant playing in the slain woman's blood. The black leader was captured and turned over to the authorities here. A conviction had to be, even in the fact of the fact that nine of the twelve jurors were recently enfranchised blacks; not even a carpetbagger administration could pass such a horrible affair up. But then, sentenced to death, the prisoner escaped from the county jail and was never seen again—never, at least, by persons who told it it. The jailer was a negro. Never another escaped during the reconstruction period. The revenge of whites upon [illegible] outlaws it drove Hill and upon a lesser number here is pretty well known about. In the latter two instances the Ku Klux undoubtedly had a hand, but the members of the invisible Empire seldom showed themselves in force in this immediate section. The domination of the military was too complete; but in the country around and East of Kinston the white-hooded and robed followers of the fiery cross by twos and threes and half dozens avenged many a wrong. It was when the gates of the Ku Klux was becoming used by non-members for purposes other than intended, more and later as the dissension between the Congress here, that the commander-in-chief of the county said nothing was completing the Ku Klux gave the dead, what order that fearful the most dread order has the world has ever known almost to the vanishing of its ken. The Ku Klux turned their robes and retired and with them their terror.

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Goldsboro



BATTLE OF PETERSBURG AS SHOWN IN D. W. GRIFFITH'S "THE BIRTH OF A NATION" AT THE ACME THEATRE, NOVEMBER 15-16, DAILY MATINEES.

This is a Positive Farewell Tour of the World's Greatest Spectacle

"The Birth of a Nation" will be replaced on tour shortly by Mr. Griffith's new spectacle "INTOLERANCE." See it on this visit or not at all.

Send Your Mail Order TODAY.

IMPORTANT! "The Birth of a Nation" will leave the Present, as it has for the Highest Class Theatres and at Prices Charged for the Most Elaborate Attractions.

D. W. GRIFFITH.

HE BORDER

Nov. 4, 1916.

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LODGE DIRECTORY

Neuse Lodge No. 6 I. O. O. F., meets every Tuesday evening at 7:30 o'clock in their own hall. ordial welcome to visitors.

Wayne Lodge 112, A. F. and A. M., meets every Monday evening at 7:30 o'clock in K. of P. building, corner John and Mulberry streets. Visiting brethren welcome.

Zuffin Lodge No. 6 Knights of Pythias, meets every Friday night in Castle Hall, Pythian building, corner John and Mulberry streets at 7:30 o'clock.

Visiting Knights cordially welcome.

Magnolia Camp, No. 100, Woodmen of the World, meets every Tuesday night at 7:30 o'clock, in Odd Fellows Building, second floor. Visiting brethren in good standing are welcome.

Goldsboro Council No. 39 Jr. O. U. A. M., meets every Thursday evening at 7:30 o'clock in Junior Order hall, second floor, Odd Fellows' Building, John str et. Cordial welcome to all visiting brethren.

Goldsboro Lodge No. 189, B. P. O. E. meets Thursday night in the Elks Home, 105 Casetnut street, which is open daily from 8:30 to 1 a. m. Visiting brotrers entitled to register are cordially welcome at all times to Lodge or Home.

HUGHES STILL MAINTAINS SLIGHT LEAD IN MINNESOTA

St. Paul, Minn., Nov. 13.—Today's corrections, additions and subetractions left the Hughes plurality in Minnesota at 200. The total vote to date was: Wilson 179,548; Hughes 179,808. Cass county's revised returns gave Wilson 1,200 and Hughes 982. Fairbault county soldiers favored Wilson 14 to 2.

Tabulation of reports from the county auditors at the capital is to begin this week and first sheets are expected tomorrow. There are a few precincts to hear from and practically all of the second and third regiments.

LOST—A beaded bag on exhibition at the Wayne County Fair Floral Hall has been misplaced or sent to other than the owner. Information of its whereabouts will be greatly appreciated by M. H. Robinson, Jr.

NOTICE OF SALE OF LAND.

Under and by virtue of an order of the Superior Court of Wayne County, North Carolina, dated the 11th day of November, 1916, made in the special proceeding pending in said Court in which J. H. Howell and others are petitioners, the undersigned, who was in said order appointed Commissioner for that purpose, will, on the 14th

L. D. Giddens & Son

JEWELERS AND OPTICIANS

West Centre Street Goldsboro, N. C.

Kannan Bros.

We are holding a Special Sale on

SHOES

All Kinds

Ladies', Men's and Children's

AT GREATLY REDUCED PRICES

Come quick and see for yourselves. These shoes are all standard makes.

Sale Continues 10 Days



Preparedness!

Are you ready for Winter? Is your system clear of catarrh? Have Summer colds left you entirely? Have you overcome all effects of Summer heat?

If you haven't, restore your body to full vigor with the old standby

PERUNA

It's the tonic that clears away the congestion, purifies the blood and invigorates your whole system.

Peruna, in tablet form, is handy to carry with you. If you get a chance to check a cold when it starts.

Manalin Tablets are the ideal laxative. They form no habit and have no unpleasant effects. Your druggist can supply you.

The Peruna Company, Columbus, Ohio.

Goldsboro



BATTLE OF PETER
THEA

ACME THEATRE, Goldsboro, 2 DAYS, STAR Twice Daily

Prices Nights, Lower Floor, $1, $1.50;

Mail Orders Now
(With Remittances).
BEFORE REGULAR SALE.
Seat Sale starts Saturday, Nov. 11th, at Brown-Grantham Drug Store.

THE WORLD'S M

D. W

This is a Positive Farewell Tour of the World's Greatest Spectacle

"The Birth of a Nation" will be replaced on tour shortly by Mr. Griffith's new spectacle "INTOLERANCE." See it on this visit or not at all.

Send Your Mail Order TODAY.

IMPORTANT! "The Birth of a Nation" Will Never Be Presented at Any But the Highest Class Theatres and at Prices Charged for the Most Pleasant Attractions.

D. W. GRIFFITH.

BI
NA

Symphony

Creating in All the Most Stupendous Dram

STARTING WEDNESDAY AFTERNOON, NOV. 15

aily Wednesday & Thursday 3-8 p.m.

.50; Balcony, 50c, 75c, $1, $1.50; Both Matinees, lower floor, 75c, $1 Balcony, 25c, 50c, 75c and $1.00

MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

MAKE MAIL ORDERS
Money orders payable to Brown - Grantham Drug Store.



18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK EIGHT MONTHS TO PRODUCE

SEE

Decisive Battles of the Civil War --Sherman's March to the Sea--- Cities Built Up Only to be Destroyed Before Your Eyes---Grant and Lee at Appomattox---The Tragedy of the Death of Abraham Lincoln--How Bravely the Mothers and Sisters Did Their Part---Anguish of Reconstruction --Wild Night Rides of the Ku Klux Klans---History in the Making.

hony Orchestra of 20

To Out-of-Town Patrons:

You must see the "Birth of a Nation" in Baltimore as not at all this is Positively the Last Appearance of this Attraction in this Vicinity.

Dramatic Narrative Ever Unfolded on Any Stage in the World

[illegible] (RESERVE MONEY ORDER AND SELF-ADDRESSED STAMPED ENVELOPE.)

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation", at the Acme theatre, beginning Nov. 15, is a prodigy of filmdom. In fact, it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last thirty months in this wonderfuly advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the altter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody langhed, for wasn't Mae Marsh awkward and freckled-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw unedr the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the phootgraphic field, the chances are ten to one, that he will mention her name. The ugly duckling is at last a swan.



MAE MARSH AS LITTLE FLORA IN "THE BIRTH OF A NATION," AT THE ACME, NOV. 15-18.

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK EIGHT MONTHS TO PRODUCE

SEE, Decisive Battles of the Civil War --Sherman's March to the Sea--- Cities Built Up Only to be Destroyed Before Your Eyes---Grant and Lee at Appomattox---The Tragedy of the Death of Abraham Lincoln--How Bravely the Mothers and Sisters Did Their Part---Anguish of Reconstruction --Wild Night Rides of the Ku Klux Klans---History in the Making.

To Out-of-Town Patrons:

You must See the "Birth of a Nation" in Goldsboro or not at All. This is Positively the Last Appearance of this Attraction in this Vicinity.



AS HARSH AS LITTLE FLORA IN "THE BIRTH OF A NATION" AT THE ACME NOV. 13-14.



JOSEPH HENABERY AS PRESIDENT LINCOLN IN "THE BIRTH OF A NATION" AT THE ACME, NOVEMBER 15-16.

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting, detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a Spring day in Washington, April 14, 1865, but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the War President is of Lincoln's signing the call for 75,000 volunteers. Around are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the Leader of Congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theatre, when Southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.



MISS LILLIAN GISH AS ELSIE STONEMAN IN THE BIRTH OF A NATION

One of the most effective minor scenes in "The Birth of a Nation", coming to the Acme theatre Nov. 15-16, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate Colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of the Northern womanhood throughout the whole troublous era is the task of Miss Lilian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden oureole" blonde type which makes for photographic beauty. She is singularly gleeful, and her features never lose their piquancy in in or outdoor scenes. The eyes before the camera are most expressive. The acting conveys sincerity as well as true feminine charm —at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the Civil War and Reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of Reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Masonic Opera House
ROCKY MOUNT

...portion" in "The Cri...ial Test" a drama of Russian intrigue

"BIRTH OF A NATION"

So great has been the success of the D. W. Griffith historical spectacle "The Birth of a Nation," all over the country, that time and time again it was not possible to accommodate the crowds. Everywhere a line of intending purchasers forms at the box office in the morning and it seldom disappears until the box office closes for the evening. There is a reason for this tremendous popularity of the spectacle bearing the Griffith signature, which commences a two days performance at the Masonic opera house starting Friday, Nov. 17. In fact there are many reasons, but one is the wonderful detail of the photoplay, the remarkable sweep and vast comprehensiveness of the multitidudinous scenes for the proper enactment of the views of battles of the Civil war upon the screen thousands of men and horses were utilized. Great numbers of men women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence.

At close range is seen the great liberator, Abraham Lincoln, and his assassination in the crowded Ford's theatre is one of the most deeply impressive reproductions of an historical happening that has ever yet been visualized on the screen.

Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs, tripping dance tunes and bits of grand opera that fairly illuminate and interpret the scenes unfolded to the eye. There is always the truest interest as the picture is shown and Griffith with rare art permits no lagging inattention. There is constant shift from grave to gay, from romance to intrigue. The play has its foundation in that sensational novel "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story which he has enveloped with the truths of history. The Ku Klux Klan has an important part in the spectacle. The approach of the Clansman is blood tingling and there is no onlooker who can escape the pyschological influence of the ghostly-garbed riders.

Griffith made success doubly sure by engaging actors of first rate ability who would typify and make life-like historical characters as well as those of the novelist creation.

"BIRTH OF A NATION"

It is a well-known fact that lovers of photoplays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation," which will play at the Masonic Opera House two days, starting Friday, Nov. 17, has by herself-like charm and naive personality attracted many admirers who greet with pleasure and enthusiasm her every appearance on the screen.

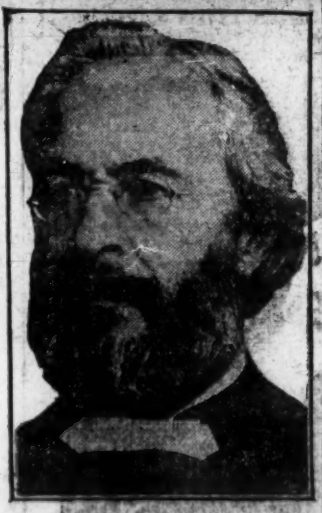
Miss Marsh has many fine bits of acting in this picture. Among the most engrossing are the scene in the cellar with Miriam Cooper; the making of "Southern ermine" with raw cotton and chimney soot! the welcoming of her brother, the "Little Confederate Colonel" back from the war; the pretty scene where she rains kisses on her brother Ben's mouth to console him for the temporary loss of his sweetheart Elsie and her sad death in her brother's arms.

There is always a touch of comedy or of pathos when Mae Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever-changing, mood-adapting face, is one of the most valuable in all the long list of film favorites.

She was discovered by David W. Griffith, the producer of so many film triumphs, long before he made "The Birth of a Nation."

"BIRTH OF A NATION" HERE STARTING FRIDAY

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The national board of censorship has approved it and reaffirmed its approval. The popular endorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral scrupulosities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed, accurate study which he has made of the motor motives of events which the play covers renders the production one of surpassing educational value to those who were either young children still in arms when the closing years of 1865 to 1870 were passing or were not even born. A boy can learn more from history and get more of the atmosphere of the period by sitting down for three hours before the play which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a living illustration of the possibilities of motion pictures as an instrument of instruction in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them hotly pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It strikes with the force of man's inhumanity to man. It makes war despicable and devilish. It converts an infantile impulse to all who have been bewitched by those who have decked out the naked hideousness of war with most drapery.

There are also scenes of surpassing dignity and beauty done by a master artistic hand: the signing to the proclamation for peace, the closing days which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender attention in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a fourteenth century monk pleading with his fellow monks not to kill a prisoner. Every one was dry with tears in the eyes after that bit on the theater. What might not one conclude have been saved had the problem of reconstruction been left to the great heart of the man who conceived with true and the courage of the magnificent sympathy, breadth and sympathy of Abraham Lincoln?

The work of a living has met with unqualified approval.

shown.

BIRTH OF A NATION.

In response to numerous and urgent requests, D. W. Griffith's "The Birth of a Nation," which scored here the greatest triumph a theatrical attraction has ever achieved, has been booked for a return engagement at the Masonic Opera House for two days beginning next Friday, Nov. 17 with daily matinees. In every respect this presentation will be the same as before including the same big symphony orchestra.

David W. Griffith, whose fame has now girdled the globe, chose for the theme of his great spectacle the turmoil and travail of over fifty years ago, out of which a new and united nation was born. A Southerner himself, the son of General "Thunder Jake" Griffith of the Confederate Army, Griffith knows the heart of the South. Through his wonderful pictorial story of what the South suffered he has brought out the brotherhood of the North and has done more to cement the friendship of the two sections than all the books that have been written. Editorials in Northern newspapers say that he has forever wipe out Mason and Dixon's line.

In order to do his work conscientiously, Griffith employed a whole corps of history experts to ransack thousands of printed volumes, pamphlets, bound files of old newspapers and manuscripts. From their researches he built up his scenario. Not one of the historical incidents shown on the screen can be successfully disputed. He is a teacher of historical truths, but he never becomes tiresome in the telling. Distilled in the alembic of his imagination history takes on the aspect of romance with all of its fascination.

Those who have seen "The Birth of a Nation" no more wonder that it cost $500,000 to produce. They only marvel that it did not cost more. Take the battle of Petersburg, for instance. The reproduction of that alone cost a small fortune. Then the burning of Atlanta and reproduction in replica of Ford's Theatre, Washington and of the legislative hall in South Carolina, all cost large sums.

"The Birth of a Nation" is the art triumph of the twentieth century and no one can afford to miss seeing its wonders.

"BIRTH OF A NATION."

Following a year of world-wide triumph, the magnificent spectacle "The Birth of a Nation," produced by David W. Griffith at a cost of $500,000 will return to this city for a limited engagement of two days, starting, Friday, November 17. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each important and interpreted by a symphony orchestra of thirty.

It is an impressive story, consecutively told, that is revealed on the screen. Slavery, one of the prime causes of the Civil War, is shown at its beginning. Then there is depicted the part played by the citizens of the North in the early days of the battle of Bull Run, the first triumph for the Confederate arms, Sherman's devastating march to the sea, the burning of Atlanta, the siege of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, the sad days of Reconstruction and the final redemption of the South by the Ku Klux Klan.

A deep and thrilling love interest is found in the incidents taken from Thomas Dixon's story, "The Clansman," the scenic setting of the picture being laid in South Carolina. The cast includes Mr. Griffith's company of players, numbering 3,000. "The Birth of a Nation" should not be confused with many [illegible]

D. W. GRIFFITH'S SPECTACLE

NIGHT PRICES

200 Seats	$1.50
300 Seats	1.00
300 Seats	.75
300 Seats	.50

MATINEES

200 Seats	$1.00
300 Seats	.75
400 Seats	.50
200 Seats	.25

Mail orders now (accompanied by money order and self-addressed, stamped envelope). Make money order payable to Griffin Drug Co.



Same
Superb
Symphony
Orchestra
of Twenty

—

All Incidental
Scenic
Effects

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD. A VIVD AN DREALISTIC LESSON OF THE MOST VITAL AND EXCITING EPISODE IN ALL AMERICAN HISTORY.

This is probably the last chance local theatre-goers will ever have of seeing this most wonderful of all theatric spectacles—It may never come here again. SEE IT When you can.

RETURN ENGAGEMENT!

MASONIC OPERA HOUSE ROCKY MOUNT NOV. 17

2 DAYS' STARTING FRIDAY

Twice Daily 2:15---8:15. Seat Sale Starts Tuesday, November 14th
AT THE GRIFFIN DRUG CO.

In compliance with the urgent wishes of many hundreds of patrons who were prevented fro msecuring tickets at the first engagement, because of the large sale at all performances, filling the theatre to its capacity, the management has perfected arrangements for a return visit of

D. W. GRIFFITH'S MIGHTY SPECTACLE

GREATEST OPPORT

To Buy Furniture and House Furnishi

Will Have in Many Years to

We have just taken inventory of our stock and find that we have on hand furniture and house furnishings to the amo and not one cent padded. Over eighteen thousand dollars' worth of this stock was bought at old prices before the gen ing to offer this entire stock at prices just as cheap as they can be bought at wholesale today. You may wonder why thi we want the money, but the main reason we are going to offer such bargains is that we want to get better acquainted wit country. This is the beginning of our third year in Rocky Mount, and while our business has been even more than we e know everyone and we want everyone to know us. We have learned by experience that the best way to get people to kn lieve that when the customer knows us that we make a permanent customer and friend. Our store is one of a chain of fu gest buyer of furniture in this State. We buy in car-load lots and by buying in such quantities we are enabled to get ch from fifteen to twenty-five per cent in the way we buy goods and we give our customers the benefit. Now, we don't ask y do ask that you compare our goods and prices with any furniture store anywhere, and if we can't save you money we ing to buy any furniture or house furnishings in the future, now is the time, and R. E. Quinn & Company is the place. article that we are placing reduced prices on. However, everything that is carried in afurniture store we have, and ever below anything that you can buy the same article elsewhere. We will continue this sale from now until next January, come quick as the prices we give will move the goods. This sale is on the square and everything must prove to be as repr Nothing could be fairer than this and you take no risk in buying from us.

SALE STARTS NOVEM

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PRICER: EVENI

Regular Ticket Sa
Friday, December
Gaffney Drug Co.

"The Birt
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800 Performance
450 Performance
500 Performar ce
300 Performance

NOTE---Mr. Griffith'
the first and only produ
of a Nation," has been
of the world. "Intol
Liberty Theatre, New
later in the season.

IMPORTANT---The
never be presented in
theatres and at prices
real attractions.

The Present

No. 400 N. Limestone Street

Ed. H. DeCamp, Editor and Publisher
Office Phone No. 187.
Society Editor, Phone No. 44.

Terms of subscription to The
PLEASE DON'T ASK FOR CREDIT.
Ledger are CASH IN ADVANCE.

Obituaries, cards of thanks and notices of all kinds purely personal in their nature or in the nature of advertisements, such as church fairs, and anything of a money making nature are invariably charged for.

TUESDAY, NOVEMBER 28, 1916.

PROHIBITION AND MOTORING.

The following interesting story showing the effects of the prohibition laws on motorists recently appeared in a contemporary under a Washington date line:

"Washington has taken on a new importance since November 1, in the eyes of the numerous motorists who ply between the great cities of the north and the balmy resorts of Florida. Washington is the last place between the north and Florida where the tourist can lawfully purchase the stimulants that many motorists consider a necessity for the pleasure of their long journeys in cold weather. Virginia went into the "dry" category of states on November 1, and neither in North Carolina, South Carolina, nor Georgia, through which states the tourists pass, is it possible to make legal purchase of liquor.

"Not only is this true, but the tourist who is traveling southward finds, under the Virginia prohibition law, that he cannot carry with him from Washington, on his 600-mile journey to Jacksonville, more than one quart of intoxicating liquor. Virginia's dry law limits the amount that can be brought into the state to one quart per month to each person. So, unless the tourists is accompanied by persons who do not use the stimulant, he is [illegible] same to could transport one quart each into Virginia, the amount limit applies in crossing the state, and there is no other until Jacksonville is reached.

"The tourists generally, however, do not dispute by this situation. Do your Christmas shopping early.

* * *

If you've got any hogs to kill it appears to us that now is a pretty good time to do the killing.

* * *

For the next four weeks we look to see the boys and girls of Cherokee be better than ever before.

* * *

Can't you send a dollar to help wipe out the $300,000 deficiency of the Democrats? They need the money.

* * *

It occurs to us that John Shoe, of Hillsboro, N. C., should be engaged in the shoe business instead of running a cafe.

* * *

The fellow who sells you the paper shell pecan trees will not be in this neighborhood when your trees begin to bear hickory nuts.

* * *

Old man Abe Martin is responsible for this one: "I don't know who th' farmers mostly voted for, but I do know that th' authorities at Washin'ton have done about everything for th' farmer but chuck his corn."

* * * *

Every now and then one reads about some country jail being without a prisoner, or no cases before the recorder, and then we wonder if the officers of that favorably advertised community have been doing their full duty.

* * *

Our old friend, Col. T. Larry Gantt, who cut quite a swath in South Carolina several years ago when he edited the Columbia Record in the interest of Senator B. R. Tillman (who was at that time governor) and later ran The Piedmont Headlight, of Spartanburg, has declared his intention to again take up his residence in Georgia. And since the Colonel and Mat help Georgia.

* * *

A news item in the Spartanburg Herald says Mr. Chas. P. Sims, who was disbarred from practicing in South Carolina courts and who took up his residence in Atlanta, is to return to Spartanburg and re-open his

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New Doctor M

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About Hom

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To Buy Furniture and House Furnishi

Will Have in Many Years to

We have just taken inventory of our stock and find that we have on hand furniture and house furnishings to the amo and not one cent padded. Over eighteen thousand dollars' worth of this stock was bought at old prices before the gen ing to offer this entire stock at prices just as cheap as they can be bought at wholesale today. You may wonder why thi we want the money, but the main reason we are going to offer such bargains is that we want to get better acquainted wit country. This is the beginning of our third year in Rocky Mount, and while our business has been even more than we e know everyone and we want everyone to know us. We have learned by experience that the best way to get people to kn lieve that when the customer knows us that we make a permanent customer and friend. Our store is one of a chain of fu great buyer of furniture in this State. We buy in car-load lots and by buying in such quantities we are enabled to get ch from fifteen to twenty-five per cent in the way we buy goods and we give our customers the benefit. Now, we don't ask y do ask that you compare our goods and prices with any furniture store anywhere, and if we can't save you money we ing to buy any furniture or house furnishings in the future, now is the time, and R. E. Quinn & Company is the place. article that we are placing reduced prices on. However, everything that is carried in afurniture store we have, and ever below anything that you can buy the same article elsewhere. We will continue this sale from now until next January, c come quick as the prices we give will move the goods. This sale is on the square and everything must prove to be as repr Nothing could be fairer than this and you take no risk in buying from us.

SALE STARTS NOVEM

STAR THEATRE GAFFNEY

2 Two Nights, Starting Mon. Evening Twice Tuesday, 2:15-8:15 Dec. 4

PRICER: EVENINGS—Lower Floor, $1.00-$1.50; Balcony, $1.00-75c

MATINEES—Lower Floor, 75c-$1.00; Balcony, 50c-75c

Regular Ticket Sale Opens Friday, December, 1st at Gaffney Drug Co.

WORLD'S MIGHTIEST SPECTACLE

Mail orders NOW. Send Money Order and Self-Addressed Stamped Envelope to Gaffney Drug Co., Gaffney, S. C.

"The Birth of a Nation"

Has Thrilled Over Ten Million Theatregoers

800 Performances in New York.
450 Performances in Boston.
500 Performances in Chicago.
300 Performances in Philadelphia.

NOTE—Mr. Griffith's new spectacle, **"Intolerance,"** the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. **"Intolerance"** is now playing at the Liberty Theatre, New York City, and will be seen here later in the season.



13,000 People 3,000 Horses

Cost $500,000

Took 8 Months to Produce

SEE Decisive Battles of the Civil War; Sherman's March to the Sea; Cities Built up only to be Destroyed Before your Eyes; Grant and Lee at Appomatox; The Tragedy of the Death of Abraham Lincoln; How Bravely the Mothers and Sisters did their Part; Anguish of Reconstruction; Wild Rides of the Ku Klux Klans; History in the Making.

The Great American Play at Last

IMPORTANT—"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the most first attractions. D. W. GRIFFITH.

SYMPHONY ORCHESTRA OF 20

TO OUT-OF-TOWN PATRONS: You must see "The Birth of a Nation" in this city or not at all. This is positively the last appearance of this attraction in this vicinity.

The Presentation in Gaffney will be identical with Spartanburg, Greenville, Charlotte and all other important Southern Cities

GREATEST OPPORT

To Buy Furniture and House Furnishi

Will Have in Many Years to

We have just taken inventory of our stock and find that we have on hand furniture and house furnishings to the amo
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The Present

No. 400 N. Limestone Street

Ed. H. DeCamp, Editor and Publisher
Office Phone No. 187.
Society Editor, Phone No. 44.

Terms of subscription to The Ledger are CASH IN ADVANCE. PLEASE DON'T ASK FOR CREDIT.

Obituaries, cards of thanks and notices of all kinds purely personal in their nature or in the nature of advertisements, such as church fairs, and anything of a money making nature are invariably charged for.

TUESDAY, NOVEMBER 28, 1916.

PROHIBITION AND MOTORING.

The following interesting story showing the effects of the prohibition laws on motorists recently appeared in a contemporary under a Washington date line:

"Washington has taken on a new importance since November 1, in the eyes of the numerous motorists who ply between the great cities of the north and the balmy resorts of Florida. Washington is the last place between the north and Florida where the tourist can lawfully purchase the stimulants that many motorists consider a necessity for the pleasure of their long journeys in cold weather. Virginia went into the "dry" category of states on November 1, and neither in North Carolina, South Carolina, nor Georgia, through which states the tourists pass, is it possible to make legal purchase of liquor.

"Not only is this true, but the tourist who is traveling southward finds, under the Virginia prohibition law, that he cannot carry with him from Washington, on the 600-mile journey to Jacksonville, more than one quart of intoxicating liquor. Virginia's dry law limits the amount that can be brought into the state to one quart per month to each person. So, unless the tourists is accompanied by persons who do not use the stimulant, he or whose name he could transport one quart each into Virginia, the one-quart limit applies in crossing the Potomac, and there is no other such limit Jacksonville is reached.

"The tourists generally, however, do not disturbed by this situation

shopping early.

* * *

If you've got any hogs to kill it appears to us that now is a pretty good time to do the killing.

* * *

For the next four weeks we look to see the boys and girls of Cherokee be better than ever before.

* * *

Can't you send a dollar to help wipe out the $300,000 deficiency of the Democrats? They need the money.

* * *

It occurs to us that John Shoe, of Hillsboro, N. C., should be engaged in the shoe business instead of running a cafe.

* * *

The fellow who sells you the paper shell pecan trees will not be in this neighborhood when your trees begin to bear hickory nuts.

* * *

Old man Abe Martin is responsible for this one: "I don't know who th' farmers mostly voted for, but I do know that th' authorities at Washin'ton have done about everything fer th' farmer but shuck his corn."

* * * *

Every now and then one reads about some country jail being without a prisoner, or no cases before the recorder, and then we wonder if the officers of that favorably advertised community have been doing their full duty.

* * *

Our old friend, Col. T. Larry Gantt, who cut quite a swath in South Carolina several years ago when he edited the Columbia Record in the interest of Senator B. R. Tillman (who was at that time governor) and later ran The Piedmont Headlight, of Spartanburg, has declared his intention to again take up his residence in Georgia. God bless the Colonel and God help Georgia.

* * *

A news item in the Spartanburg Herald says Mr. Chas. P. Sims, who was disbarred from practicing in South Carolina courts and who took up his residence in Athens, Ga., is to return to Spartanburg and re-open his

house of plenty. Then
Street church tomorrow
share with those less f
God hath bestowed o
take a nickle or a di
can spare a V or an X
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the happier for the giv

IN THE BIG CITY

"Birth of a Nation" to
In Gaffne

D. W. Griffith's stup
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This is the farewell
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a money order and
stamped envelope.
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will start Friday,
the Gaffney Drug
mail orders payable

New Doctor

Through the offic
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(M. J. B. Hughes, fo
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reside here permane
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Greenville, where t
with relatives for a
will live at the Ma
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street. Local regr
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About Nov

D. W. GRIFFITH'S SPECTACLE

NIGHT PRICES	
200 Seats	$1.50
300 Seats	1.00
300 Seats	.75
300 Seats	.50
MATINEES	
200 Seats	$1.00
300 Seats	.75
400 Seats	.50
200 Seats	.25

Mail orders now (accompanied by money order and self-addressed, stamped envelope). Make money order payable to Griffin Drug Co.



Superb
Symphony
Orchestra
of Twenty

All Incidental
Scenic
Effects

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD. A VIVD AN DREALISTIC LESSON OF THE MOST VITAL AND EXCITING EPISODE IN ALL AMERICAN HISTORY.

This is probably the last chance local theatre-goers will ever have of seeing this most wonderful of all theatric spectacles—It may never come here again. SEE IT When you can.

RETURN ENGAGEMENT!

MASONIC OPERA HOUSE ROCKY MOUNT NOV. 17

2 DAYS' STARTING FRIDAY

Twice Daily 2:15---8:15. Seat Sale Starts Tuesday, November 14th
AT THE GRIFFIN DRUG CO.

In compliance with the urgent wishes of many hundreds of patrons who were prevented fro msecuring tickets at the first engagement, because of the large sale at all performances, filling the theatre to its capacity, the management has perfected arrangements for a return visit of

D. W. GRIFFITH'S MIGHTY SPECTACLE

"THE BIRTH OF A NATION"

Large Crowds See the Wonderful Picture in Henderson

"The Birth of a Nation" company has arrived in Oxford and will present the most wonderful of all pictures at the Orpheum Theatre this Friday night, Saturday matinee and Saturday night. Speaking of the great picture, the Henderson Daily Dispatch says:

"The attendance at both afternoon and evening attractions was unusually large, the matinee audience being the largest of the three shows given here. There were some who saw the film Monday evening who went again, and found genuine delight in seeing the performance over. It has been estimated that between 1,000 and 1,500 persons saw the wonderful photo production during its stay here. It was regarded as the best movie bill that has ever exhibited in this city, and is believed to have had the largest patronage by far of any that have ever come."

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In order to present this large theatrical attraction in the Armory extensive alterations are under way. Manager Poythress has arranged with a local furniture firm to put in six hundred and fifty chairs. A stage will be placed in the rear of the hall and a platform built in the front to accommodate the booth and projection equipment carried by the company. The screen and stage setting will be placed in such a manner that it will be possible for every spectator to have a perfect vision of the picture. The company also carries a sixty foot baggage car of movie effects. A superb symphonic orchestra of twenty skilled musicians accompanies the spectacle on tour. The entire presentation will not differ in any way here from the manner in which it was shown in Raleigh, Durham, Greensboro, and in fact every large city in the State.

That town and out of town theatregoers may have an equal opportunity to secure choice seats for this attraction, mail orders accompanied by a money order and self addressed, stamped envelope sent to Harper-Moffitt Drug Store will be filled in the order of their receipt. The regular sale of tickets will be held at Harper-Moffitt's starting Wednesday, November 22.

The prices for the evening performances will range from seventy cents to one dollar and a half. The matinee prices will be from fifty cents to one dollar.

PUBLIC LEDGER



Scene from Griffith's mighty spectacle "The Birth of a Nation." Coming to the Orpheum, December 1st and 2d.



Miss Marsh, Who Portrays the Southern Girl in D. W. Griffith's Mighty Spectacle, "The Birth of a Nation," Coming to the Armory for Two Days Starting Monday, November 27th, With a Matinee Performance on Tuesday.

ORPHEUM Theatre Oxford

2 NIGHTS 8:15
2 MATINEES 2:15

Mail orders accompanied by return e

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18,000 PEOPLE

Something so great and wonderful that Printer's Ink cannot describe it. Worth walking miles to see.

Company carries its own Symphony Orchestra of 20 pieces.

THE GREATEST DRAMATIC TR

PRICES: Nights—Lower
Matinees (Bot

Note—D. W. Griffith's new spectacle, "INTOLERANCE," the first an triumph of the world. "Intolerance" is now playing at the Liberty Theatre.

To be possesed of a head of heavy, beautiful hair; soft, lustrous, fluffy, wavy and free from dandruff is merely a matter of using a little Danderine.

It is easy and inexpensive to has nice, soft hair and lots of it. Just get a 25 cent bottle of nKowlton's Danderine now—all drug stores recommend it—apply a little as directed and within ten minutes there will be an appearance of abundance, freshness, fluffiness and an incomparable gloss and lustre, and try as you will you can not find a trace of danruff or falling hair; but your real surprise will be after about two weeks' use, when you will see new hair—fine and downy at first—yesbut really new hair—sprouting out all over your scalp—Danderine is, we believe, the only sure hair grower, destroyer of dandruff and cure for itchy scalp and it never fails to stop falling hair at once.

If you want to prove how pretty and soft your hair really is, moisten a cloth with a little aDnderine and carefully draw it through your hair —taking one small strand at a time. Your hair will be sofe, glossy and beautiful in just a few moments—a delightful surprise awaits everyone who tries this. adv

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THE FINEST LINE OF RUBBER ROOFING made, and the largest stock we have ever had at one time time is now at Samuel Davis, Clarksville, Va. Price: $1.25, 1.50, 1.75, 1.90 and 2.25 per roll. The $1.90 and 2.25 grades cant be beat anywhere.

IF WOMEN ONLY KNEW

What a Heap of Happiness it Would Bring to Oxford Homes

Hard to do housework with an aching back.

Brings you hours of misery at leisure or at work.

If women only knew the cause—that

Backache pains often come from weak kidneys,

'Twould save much needless woe.

Doan's Kidney Pills are for weak kidneys,

Read what an Oxford woman says:

Mrs. Frank Young, New College St., Oxford, says: "I had backache and suffered a great deal. I could hardly get around and if I stooped, I couldn't straighten without awful pains shooting through my kidneys. I got a box of Doan's Kidney Pills and used them. They made my back stronger and made me feel better in every way."

Price 50c at all dealers. Don't simply ask for a kidney remedy—get Doan's Kidney Pills—the same that Mrs. Young had. Foster-Milburn Co., Props., Buffalo, N. Y. adv

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recently. The

"Twenty-five rowed by Germ es, in the full the Somme, no Woods and Sou —for sale. Ad

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DAVIS, THE Clarksville, painted and roofing on than factory lengths are your orders while he ha freight.

COOK STOVES my leaders want to save cook stove, Davis is sell ever again. Hardware M

Wo

No d you suff numerou which a ject. ache, sid ness, we are som toms, a yourself to feel of wom been b remedy.

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Mrs. of Clifton "Before I was, c could the pain head After tak of Cardu appeared well as suffering by Card today.

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That local and out of town theatregoers may have an equal opportunity to secure choice seats for this attraction, mail orders accompanied by a money order and self addressed stamped envelope sent to Manager Poythress [illegible] will be filled in the order of their receipt. The regular sale of tickets will be held at Manager Poythress's starting Wednesday, November 15.

The prices for the evening performances will range from twenty cents to one dollar and a half. The matinee prices will be from fifty cents to one dollar.

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ORPHEUM Theatre Oxford

2 DAYS STARTING FRIDAY AFTERNOON

DEC. 1

2 NIGHTS 8:15
2 MATINEES 2:15

Mail orders accepted now, if accompanied by money order and stamped return envelope. In sending mail orders state plainly the date and performance desired.

Regular Ticket Sale Opens Tuesday, November 28 at Orpheum Theatre.

D. W. GRIFFITH'S MARVELOUS PHOTO-SPECTACLE

18,000 PEOPLE

Something so great and wonderful that Printer's Ink cannot describe it. Worth walking miles to see.

Company carries its own Symphony Orchestra of 20 pieces.



3,000 HORSES

Nothing so stupendous, Prodigally Detailed, and Thrilling has ever been produced in any Country the world.

Will be shown in this identically the same, as the larger cities.

THE GREATEST DRAMATIC TRIUMPH THE WORLD HAS EVER SEEN

PRICES: Nights—Lower Floor $1.00, $1.50—Balcony $1.00, $
Matinees (Both) Lower Floor 75c, $1.00—Balcony 7

Note—D. W. Griffith's new spectacle, "INTOLERANCE," the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

ARMORY-HENDERSON 2

PRICES: EVENINGS—LOWER FLOOR, 75c, $1.00, $1.50. MATINE

Seat Sale Opens WEDNESDAY November 22, at Kerner-Mac-Nair Drug Store.

THE

World's Mightiest S

"THE BIRTH OF A NATION."

HAS THRILLED OVER TEN MILLION THEATREGOERS

800 Performances in New York
450 Performances in Boston
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300 Performances in Philadelphia

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SYMPHONY ORCHESTRA OF

Exactly as Presented in Raleigh, Durham, and

HENDERSON GOLD LEAF, TU

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2 Days Starting Monday Evening. Matinee Tuesday 2:15 Evenings 8:15 **NOV. 27**

MATINEE—LOWER FLOOR, 50c, 75c, $1.00.

st Spectacle

Mail Orders Now. Send money order and self addressed stamped envelope to Kerner-MacNair Drug Co., Henderson.

...H ...ON

...A OF 20

18,000 PEOPLE 3,000 HORSES

Cost $500,000

TOOK 8 MONTHS TO PRODUCE

SEE Decisive Battles of the Civil War; Sherman's March to the Sea; Cities Built up Only to be Portrayed Before Your Eyes; Grant and Lee at Appomattox; The Tragedy of the death of Abraham Lincoln; How Bravely the Mothers and Sisters Did Their Part; Anguish of Reconstruction; Wild Rides of the Ku Klux Klans; History in the Making.

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...nd Every Large City in the South.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a roadish theatre-out way and at the usual three-class seats at "two dollar top" prices. No advance will be made on these prices on same. The fact that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half of a year in the conspicuous productions of New York, Chicago, and Boston, proves that the biggest drama in its behalf are justified in the greatest verdict. Despite opposition of various kinds, it should be added. The Birth of a Nation" has been passed by censor boards everywhere, upheld when attacked by decisions of courts of record, endorsed by a greater army list of prominent men in all walks of life, including artists and painters than any other entertainment ever offered to the public. In brief, it has rallied to its support all friends of free art and, crushed those whose bigotry would suppress the recital most of the Reconstruction story.

route from Dabney, will continue to carry the mail in the districts served by this route, which will be known as No. 7 out from Henderson. Mr. Wilborn will be transferred to Henderson. The new route is to be 28.56 miles in length. The change will be effective December 16.

In connection with this transfer, it is announced from the local post office that a little more than six miles have been added to the present Route No. 3 out from Henderson, which is served by P. L. D. Hester.

was taken by the children, and the sum realized will be applied toward their pledge for missions for the Conference year now closing.

A large congregation of members of the Methodist church, and others, attended the entertainment.

o'clock. This is the first Fall meeting and is held to celebrate the selection of three California women to the Electoral College, and the election of Miss Jeanette Rankin, of Montana, to Congress. It is a social meeting, and a cordial invitation is extended to those interested to come.

The cotton dollar is no longer the bottom dollar.

IN OUR great-great-grandfathers' time many New England families had a cask of rum in the cellar.

It was freely offered to guests (except children) and freely partaken of, even as coffee is today.

This old-time custom gradually passed out of existence, for our forefathers recognized it was harmful.

Another old-time custom—coffee drinking—is slowly passing in the same fashion and for the same reason.

The abandonment of coffee drinking is made easy nowadays by the use of *Instant Postum*, the pure cereal beverage with the coffee-like taste.

Unlike coffee, this purely American table drink contains no "caffeine" or other harmful substance.

Postum is now used daily in tens of thousands of the best of American homes where reason rules and health is valued.

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SEE THIS GREAT PICTURE.

As its readers are fully aware, this paper is not in the habit of discussing the merits and demerits of shows in its editorial columns. But for once we are going to make an exception of the rule, because we feel it a duty to our readers to do so. The great photoplay, "The Birth of a Nation," will be exhibited in this city, at the armory on Garnett street, on Monday and Tuesday, November 27th and 28th. By reference to the advertisement it will be seen that there are to be performances on both of these dates at 2:15 in the afternoon and at 8:15 at night. This is undoubtedly the most wonderful, interesting and instructive motion picture ever produced, and no one who sees it will ever have occasion to regret the time and expense. It is our hope that every reader of this paper will embrace this opportunity to see this wonderful spectacle, and we feel like urging them to do so. Our city and community is fortunate in having secured this attraction, and since it is to come to our very doors none of us should miss it. We are writing this without the knowledge of the management or anyone connected with the company, and we are doing so in order to call the attention of all readers of this paper to a rare opportunity which we are fearful some of them might miss if we did not do so. Look up the announcement for yourself and be sure to see this great picture. We can again assure you that you will have no regrets if you do so.

BIRTH OF A NATION SHOWN HERE FRIDAY

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "Birth of a Nation," will open a two-day engagement next Friday evening at the Rocha. The first-class motion picture production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of music experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's novels it embraces a far wider scope than "The Clansman" was. Mr. Griffith's new production covers the years of history and epitomizes the greatest events of the War between the States as well as those of Reconstruction. Lincoln, Lee and Grant, the gallant figures of the Confederacy, the organization of the Ku Klux Klan, a march to the sea, the great siege of Petersburg, the capture of Atlanta, the assassination of the president in Ford's Theatre, and the surrender at Appomattox are all depicted in the most vivid manner. The picture has been carefully prepared to show the true facts of history and the author has been careful to avoid any statements that could be construed as unfair to the South. The picture is a strong appeal for the preservation of the Union and a strong plea for universal brotherhood and love as taught by the Prince of Peace. It is said to be the most powerful picture ever produced and the most wonderful spectacle ever presented on the stage. It is a vivid, thrilling, gripping, fascinating, absorbing, soul-stirring, heart-throbbing, tear-compelling, blood-curdling, mind-gripping, and yet withal, a beautiful, artistic, wonderful, magnificent, and inspiring production.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatric boards. He shows 3,000 troops in place of four or five, fighting battle lines of many, many miles. Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt Cup Race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of May Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the one-ton lamp-lighter, street scenes, the musical score arranged to the several thousand distinct and individual notes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature scene of 1870; the taking of battle scenes at night by a secret new process; the use of 18,000 yards of cloth for Ku Klux costumes, and 10,000 yards of woman's dresses; the master's hand-like management of light and shade, the reunion of the Stoneman sisters at our door; patent to motorcycle police; the battle scene of Romance from the fighting comedy to funeral tragedy, death and impressively the union of all the stage arts (except speech) into a colossal spectacle with music.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first-class scale of "two dollar top" prices. No advance will be made on these prices on tour. The fact that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half of a year in the simultaneous productions of New York, Chicago, and Boston, goes to show that the biggest cities in its behalf are justified by the popular verdict. Despite opposition at various times, it should be added, "The Birth of a Nation" has been passed by censor boards everywhere, upheld when attacked by decisions of courts of record, endorsed by a greater number of prominent men in all walks of life, including clergymen and ministers, than any other entertainment ever offered to the public. In brief, it has stood the test of criticism, and in spite of political opposition, the support of friends of free art and unbiased thought, whose signers would surprise the newspaper of the Reconstruction story.

WARRENTON OPERA HOUSE

2 Days Starting Wed. Evening NOV. 22

highly satisfac-

Matinee Thursday at 2:30. Evenings at 8:15

PRICES: Evenings--Lower Floor, $1.00, $1.50; Balcony, 75c $1. Matinee-- Lower Floor, 75c, $1; Balcony 50c, 75c.

REGULAR TICKET SALE OPENS SATURDAY—NOVEMBER 18TH.

THE WORLD'S MIGHTIEST SPECTACLE

Mail orders NOW. Send money order and self addressed stamped envelope to BURWELL DRUG STORE

18,000 PEOPLE 3,000 HORSES

Cost $500,000

Took 8 Months to Produce

NOTE—Mr. Griffith's new spectacle, "Intolerance," the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the World. "Intolerance" is now playing at the Liberty Theatre, Ney York City and will be seen here later in the season.

The Great American Play at Last

IMPORTANT—"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions. D. W. GRIFFITH.



"THE BIRTH OF A NATION"

Has Thrilled Over Ten Million Theatregoers

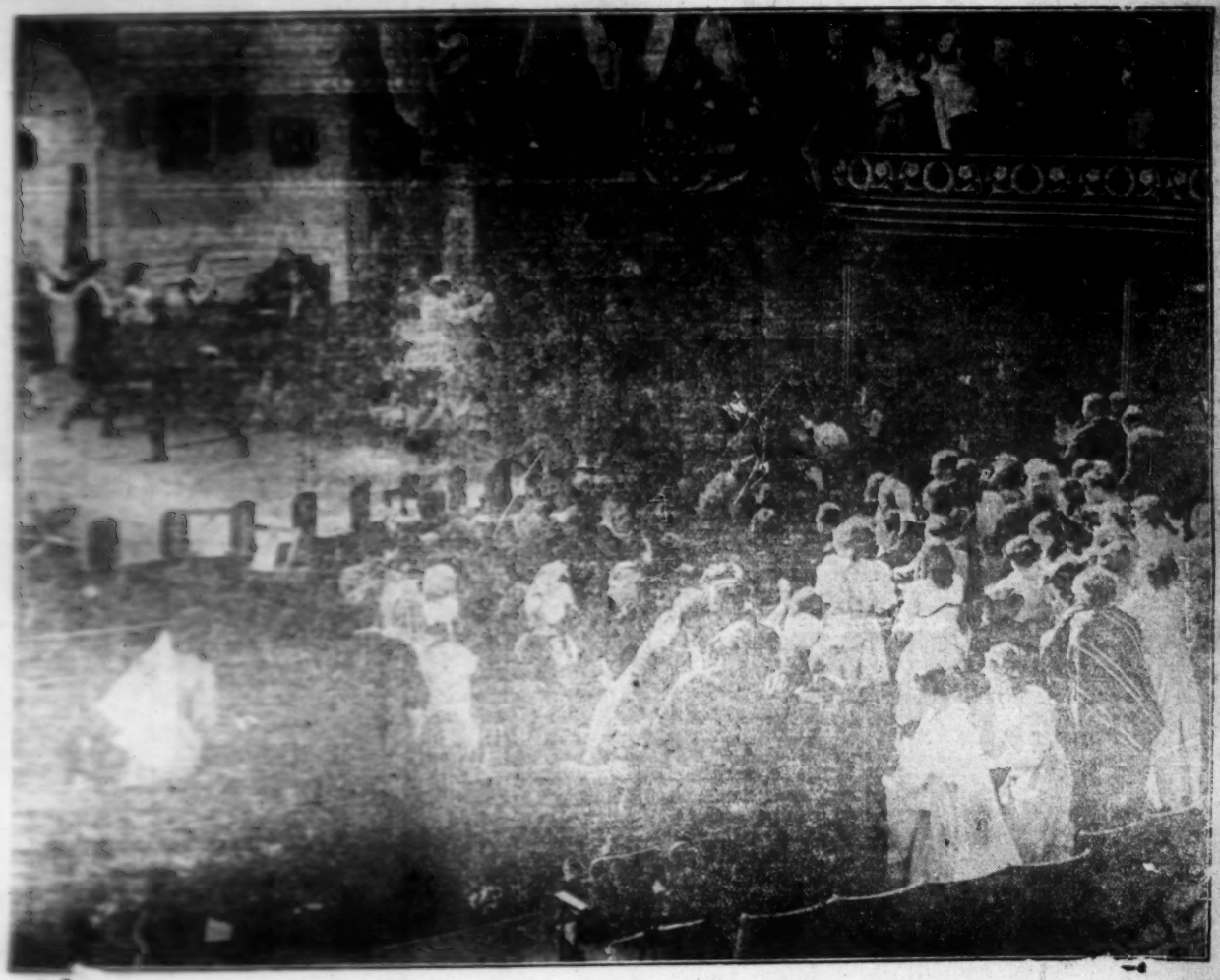
800 Performances in New York
450 Performances in Boston
300 Performances in Philadelphia
500 Performances in Chicago

SEE Decisive Battles of the Civil War; Sherman's March to the Sea; Cities Built up Only to be Destroyed Before your Eyes; Grant and Lee at Appomatox; The Tradegy of the death of Abraham Lincoln; How Bravely the Mothers and Sisters did Their Part; Anguish of Reconstruction; Wild Rides of the Ku Klux Klans; History in the Making.

To out-of-Town Patrons:—You must see "The Birth of a Nation" in this City or not at all. This is positively the last appearance of this attraction in this vicinity.

SYMPHONY ORCHESTRA OF 20

The presentation of "THE BIRTH OF A NATION" in Warrenton will be the same as in large cities.



SCENE IN FORD'S THEATRE, WASHINGTON, D. C., THE EVENING OF LINCOLN'S ASSASSINATION—from "The Birth of a Nation."

It is a high-grade, stylish suit, tailored in a highly efficient manner and guaranteed to give satisfactory wear from every view point.
Come and See 5121 and you will buy.

PRICE
$17.50
TO EVERYBODY

Hilliard-White Co.

Walk-Over Shoes
Made for both Men and Women

at $3,50 and stop at $12.00, and no matter what price you decide et full value for your money. We will take pleasure in in showing len's Women's and Children's Shoes and Hosiery.

te Style, Comfort and Long Wear Should Buy from our stock

If We Havent What You want we will take pleasure IN GETTING IT for you.



w Hats and Ties just received by express. Come in and let us . We bought the most of our shoes before the price advanced, ow stock before you buy—We can save you money—Come in and w them to you, and we still both be glad

IARD-WHITE CO.

OV. 22

cony 50c, 75c.

NOW. Send money elf addressed stamp- p ; to BURWELL RUG STORE

RTH OF TION"

ver Ten Million regoers

s in New York
es in Boston
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s in Chicago

of the Civil War; Shaw; Cities Built up Only to be Eyes; Grant and Lee at gy of the death of Abra- vely the Mothers and Sis- nguish of Reconstruction; Klux Klans; History in the

rams:—You must see "The this City or not at all. This ppearance of this attraction

in large cities.



SCENE IN FORD'S THEATRE, WASHINGTON, D. C., THE EVENING OF LINCOLN'S ASSASSINATION—from "The Birth of a Nation."

The Birth Of A Nation

Never since the beginning of the new dramatic enterprise has there been such a wonderful spectacle as D. W. Griffith's production "The Birth of a Nation" which will be seen at opera house, Monday and Tuesday, Nov. 20th and 21st.

This play which was suggested by Thomas Dixon's novel. "The Clansman" contains 5,000 scenes; it also presents 18,000 men and women and 3,000 horses. It requires three hours to show and the realistic features are amazing. Intense excitement prevails from the first, the audience frequently bursting forth in uproars of patriotic entusiasm.

The two most illustrious figures visible in "The Birth of a Nation" picture are General Lee and General Grant. These two idols of the American people are impersonated by Howard Gaye and Donald Crisp. The picture shows General Lee surrendering to General Grant in the Wilber-Mclean mansion at Appomattox Court House under the historic apple tree April 9th, 1865. It is regarded as a most faithful reproduction of all personages in that historic event and likewise the minute details of the action. The misguided Booth, who assassinated President Lincoln, was undoubtedly of the opinion that the removal of Mr. Lincoln would have the support of the South, but General Lee was altogether of a different mind. He realized that the South had been overcome in a fair struggle on the fields of contest and that to prolong the fighting farther would merely add to the horrors and miseries of the people. Shortly after the battle of Five Forks, General Lee opened negotiations with General Grant and later followed the surrender. General Lee was dressed for this last public occasion with great care. While on the contrary the great General appeared in fatigue uniform, heavy top boots, which had conferred him such excellent service in his campaigns. Strangely enough General Lee sat without a pencil with which to write. A pencil-ink stand and pens was procured by a staff officer who handed it to General Lee and it was with these that the historic document of surrender and peace was written. There were those present at the time who insisted that General Lee should be arrested and indicted for treason, but General Grant, who knew General Lee's ability as a soldier as well as his patriotism, refused to the letter all the surrender obligations pertaining any such disposition. Grant to the great credit. Lee and Grant had been school mates at West Point and they knew each other better than the people knew either of them, at that time.



Scene From "The Birth of a Nation," at Opera House.

"BIRTH OF A NATION."

This Great Picture Will Be Shown at The Strand December 8 and 9.

The next attraction at the Strand will be D. W. Griffith's mighty spectacle "The Birth of a Nation." The engagement begins on Thursday, December 8, and is for two nights and one matinee.

This is the great production which is still making record run of over 600 performances in New York City where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama, love and conflict are its basic theme but a myriad of details illumine the narrative and life is as far beyond anything our stage has ever known that the usual means of comparison do not offer a road to follow in this instance. Linked with the drama is an operative score which carried accompanying themes with every vital scene and character in the epic. This wonderful score which is produced and is the drama is in itself an incomparable work of art. An orchestra of 18 pieces with the attention to detail the musical features of the production.

That part of history dealing with the rise and fall of the slavery problem is the vital issue upon which Griffith has built his story. The conflict which this opening caused is reproduced in great battles and in all the exciting things which are a part of war.

"BIRTH OF A NATION."

David W. Griffith's Production Here for Two Days, December 8 and 9.—Will Be Shown at Strand.

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performance opens an engagement of two nights at the Strand Concord December 8. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago, Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's Surrender to Grant and the awful tragedy at Ford's Theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northener, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and it is estimated an hour has passed interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and synchronized to part singing behind the scenes. Besides the old wartimes tunes, thus theatrically treated, only the "masterful presentments" of bygone days seem irresistible real.

BIRTH OF A NATION IS ALL IT CLAIMED

Henderson People Crowd Armory to See Wonderful Film Creation.

IT PLEASES WELL

Tom Dixon's Work and David Griffith's Production of it Wonderful Portrayal of Civil War Days.

Almost every Henderson citizen that could find room in the big hall jammed the Armory practically to its capacity last night to see "The Birth of a Nation" as presented in motion pictures, the first time this remarkable film has been exhibited in this city. And those who went, even to the most skeptical, came out well pleased, and feeling that, even if they had paid the biggest price of their lives to see a movie bill, it was worth all they gave whether in these times of plenty or in days when the "long green" was scarcer. The fact that the screen for once presented a graphic recount of actual history, and history which scores who saw it, or at least their fathers and mothers, helped make, supplied the abundance of interest afforded by few attractions that come this way.

There were those who sat within view of the pictures last night who were looking, as it were, at themselves in a mirror. The Civil War, or as some like to call it, the "uncivil" strife, was vividly flashed before the eyes of the spectator in battles that for reality seemed only to lack the realization of the danger of one's nearness to the scenes that were being depicted, and the agony that the old South suffered were wonderfully protrayed in this master production. The older heads knew that nothing was being overdrawn; that if anything were lacking the thing absent was the sterner reality and the intensity of it; but if, as some say, the South sinned in seceding, the punishment meted out to her more than filled her bitter cup. If Dixon and Griffith have played true to history, and that they have surely done.

The native North Carolina author has been severely condemned by some critics on the accusation of aiding and abetting in keeping ablaze the flames of hatred between white and black, but the careful observer could well forgive the representation of days that have been, and for whose passing he is heartily thankful, yet times which once were. He could come out of that trance feeling proud that if it took the suffering and the anguish of soul which the South gave to make the Union secure, and to weld the sovereign States into the strong central government which was born from out the travail of the people below Mason and Dixon's lines, that his countrymen were of the stuff and had the courage that satisfied the necessity, and that they gave and gave freely, convinced that heaven would witness that their cause was a just one.

If there was anything that could have been done that was not done to make the picture complete, it was not observed in the one performance. It would take more and a closer scrutiny, even if it could be at all. The prosperous days of North and South prior to the Presidential election of 1860 were shown in the life of two families happy and contented, one living in a Pennsylvania village and the other in the little town of Piedmont, S. C., the real setting of the play being laid in the Palmetto settlement. Two Northern youths paid a visit to three old schoolmates in the South, the Quaker State boys returning to their homes just as the great storm began to gather. Their parting farewell was a prayer that they might be chums "until we meet again." Their next meeting was on the field of battle in the trenches before Petersburg. One had mercy on the other, but each fell before the enemey's bullet and died as they had lived, friends, though in opposing armies.

The progress of the picture traces the events through the long four years of war, and then stages the blackened, damnable days of Reconstruction when negroes and carpetbaggers from the North deprived the pure-blood Southern Anglo-Saxon citizens of his right by birth to express his will at the polls on election day. Those who have never watched a battle in progress had their eyes opened as the awful hell on the plains of carnage was opened before them. Southern manhood was once, as historians relate, to charge into the very cannon's mouth, when more than half of their number fell victim to Union mortars in "the red lane of death," dying for the cause they believed to be right. It was joy to every Southern soul to see this demonstration of bravery, and to know that of such were his forefathers.

The impersonation of General Robert E. Lee, both on the field of battle, and in the fateful room at Appomattox when he laid down his arms, and of General Ulysses S. Grant, and of President Lincoln, were wonderfully true to canvass likenesses of these immortals handed down to posterity. The great heart of Abraham Lincoln, the "South's best friend," was more than once opened to its depths, and the South's appreciation of his character was well remembered.

The portrayal of the Ku Klux Klan and the activities of that body of men secretly organized in the days of Reconstruction for the protection of the South and the honor of Southern womanhood was little short of marvelous. The daring deeds of these night riders drew the most applause from the packed house when they struck in their might against negro rule and carpetbagger dictation. The justice of their existence was not debatable to the audience last night, and the final triumph of white supremacy and the disarmament of the negroes made a fitting climax for the wonderful production as the last foot of film faded from the screen.

Throughout the picture runs a pretty love story. The Northern friend fell in love with the Southern schoolmate's sister, and the Southern knight of chivalry coveted the heart of his Northern friend's sister. Their changing fortunes, and the parts they played in the events that happened in quick succession only add the more to the thrill of Tom Dixon's master drama. "The Little Colonel" of the South met the "girl of his dreams" in a hospital in Washington in the days when he was convalescing. She was a nurse there, and they met after years had rolled by while "the little Colonel" carried about in his bosom the photograph of this girl of the North. Love and the feeling of sectionalism and war's deep-seated hatred that burned in the hearts of the two couples battled for supremacy, the higher soul conquering in the end in both instances.

"The Little Sister" in the Southern home furnished the character for the impersonation of the true Southern womanhood of which the motion always has proudly boasted, and too long to death over a steep precipice rather than surrender her honor to a beastly Black, crowded to

[illegible] social equality be the North's policy of dealing with the subjugated section, attested better than words could the ideals of the South's women.

Without the music of the talented orchestra which plays throughout the performance, the production could have been incomplete. Music appropriate to each change of scene in the great panorama of history in action, and the events are made more real by this essential adjunct.

The picture was shown at 8 and [illegible] this afternoon at 3:15 o'clock, and the final performance will be given this evening at 8:15 at the Armory.

ACADEMY Of Music Orangeburg

2 DAYS STARTING TUESDAY NIGHT JAN. 3

Two Nights 8:30
One Matinee 3:00

Mail Orders Now! Send Money Order and Return Stamped Envelope to Doyle's Drug Store Orangeburg, S. C.

REGULAR SEAT SALE SATURDAY, DEC. 30, AT DOYLE'S DRUG STORE.

D. W. Griffith's Marvelous Photo-Spectacle

18,000
PEOPLE

Something so Great and Wonderful that Printer's Ink cannot describe it. Worth Walking miles to see

COMPANY CARRIES ITS OWN SYMPHONY ORCHESTRA OF 30 PIECES



3,000
HORSES

Nothing so stupendous, so Prodigally Detailed, and so Thrilling has ever been produced in any Country in the World

WILL BE SHOWN IN THIS CITY IDENTICALLY AS IN THE LARGER CITIES.

The Greatest Dramatic Triumph the World Has Ever Seen

Prices Reduced: Nights 50 cents; $1.00; $1.50. Matinees 50 cents and $1.00

NOTE.—D. W. Griffith's new spectacle, "INTOLERANCE", the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

STRAND THEATRE CONCORD 2 Nights Starting Friday Evening Dec. 8

2 NIGHTS 8:15
1 MATINEE 3:00

Mail Orders Accepted Now. Send Money Order and Self-addressed, stamped Envelope

Regular Ticket Sale Wednesday, December 6th at The Strand Theatre.

D. W. Griffith's Marvelous Photo-Spectacle

18,000
PEOPLE

SOMETHING SO GREAT AND WONDERFUL THAT PRINTER'S INK CANNOT DESCRIBE IT.. WORTH WALKING A MILE TO SEE.

COMPANY CARRIES ITS OWN SYMPHONY ORCHESTRA OF 20 PIECES.

THE BIRTH OF A NATION

3,000
HORSES

NOTHING SO STUPE DOUS, SO PRODIGALI DETAILED AND THRILLING HAS EVE BEEN PRODUCED ANY COUNTRY IN TH WORLD.

WILL BE SHOWN THIS CITY IDENTICA LY THE SAME AS IN THE LARGER CITIES.

The Greatest Dramatic Triumph the World Has Ever Seen

Prices: Nights--Lower Floor $1.00, $1.50; Balcony 75c, $1
Matinee--Lower Floor 75c, $1.00; Balcony 50c, 75

NOTE—D. W. GRIFFITH'S NEW SPECTACLE, "INTOLERANCE," THE FIRST AND ONLY PRODUCTION HE HAS MAD SINCE "THE BIRTH OF A NATION," HAS BEEN PROCLAIMED THE ARTISTIC TRIUMPH OF THE WORLD. "INTOLER ANCE" IS NOW PLAYING AT THE LIBERTY THEATRE, NEW YORK, AND WILL BE SEEN HERE LATER IN THE SEASO

ACADEMY OF MUSIC

WILMINGTON

Twice Christmas Day and Tuesday at 3:15 and 8:30

TRIUMPHANT RETURN AND FAREWELL TOUR OF D. W. GRIFFITHS



SAME SUPERB SYMPHONY ORCHESTRA OF TWENTY

REDUCED PRICES: Nights—50 Cents to $1.50. Matinees—50c to $1.00
Seat Sale This Morning at 9 o'clock, at Elvington's Drug Store. Mail Orders Now. Send Money Order and Self-Addressed Return Envelope.

EXACTLY AS PRESENTED LAST SEASON TO OVER FIVE THOUSAND ENTHUSIASTIC WILMINGTON THEATREGOERS.

"The Birth of a Nation."

It is a well known fact that lovers of photoplays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the younger daughter of the Southern household in "The Birth of a Nation," which will play the Academy Christmas day and the day following, has by her elf-like charm and naive personality attracted many admirers who greet with pleasure and enthusiasm her every appearance on the screen.

Miss Marsh has many fine bits of acting in this picture. Among the most engrossing are the scenes in the cellar with Miriam Cooper; the making of "Southern ermine" with raw cotton and chimney soot; the welcoming of her brother, the "Little Confederate Colonel" back from the war; the pretty scene where she rains kisses on her brother Ben's mouth to console him for the temporary loss of his sweetheart Elsie, and her sad death in her brother's arms.

She was discovered by David W. Griffith, the producer of so many film triumphs, long before he made "The Birth of a Nation."

The matinee prices will be from 50 cents to $1. The night prices will range from 50 cents to $1.50. Tickets will go on sale Friday morning at 9 o'clock at Elvington's Pharmacy.

Billie Burke's Farewell.

D. W. Griffith's magnificient spectacle, "The Birth of a Nation," will commence a two-day engagement at the Academy Music Christmas today. Everywhere that this sensational successful attraction has played the matinees have vied with the evening performances in attendance. The arrangement whereby all seats are reserved and sold in advance is a happy one inasmuch as persons who would otherwise find it impossible or difficult to buy in time to see the opening scenes because of the crowds at the box office for an hour or two before each performance, are thereby enabled to secure reservations far ahead.

The battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Ku Klux Klan are but a few of the many tremendous incidents brought upon the screen and the skill of the master hand that intermingled the tragic elements of romance and comedy is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel of synchronization, for each melody is illustrative of the shifting scene and the whole host of musical composition has been selected with the end of a true artist. This score, played by a symphonic orchestra of thirty, accompanies the dramatic action of the picture.

It is important for intending patrons of "The Birth of a Nation," which commences a limited return engagement at the Monday afternoon, to take note that this is the farewell tour of this tremendously successful spectacle. There will be two performances daily at 3:15 and 8.30 p. m.

So many elements enter into the success of "The Birth of a Nation," that an enumeration of the merits of the production might prove tedious, but it should be again said that the musical accompaniment to the picture, embracing folk-songs, National anthems, engaging dance melodies and some of the finest compositions of the world's best composers, together with the creations of Joseph Carl Breil, has an equal part in contributing to the entertainment.

A finely selected company of actors is seen in historic and romantic roles, and there are tremendous battle scenes, wonderful night rides of the Ku Klux Klan, delightful bits of comedy and romance and a dramatization of great historic events such as the assassination of President Lincoln and the surrender of Lee to Grant.

No such vital picture as "The Birth of a Nation" has yet been placed upon the screen and it is not at all strange that persons who have once seen the production again and again, all under the spell of the thrills each impress.

In London, Buenos Aires, Sydney, Melbourne and other large cities of the world "The Birth of a Nation" is duplicating the marvelous results made in New York city, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco, Los Angeles and in fact all cities all over the United States.

The matinee prices will be from 50 cents to $1. The night prices will be from 50 cents to $1.50. Tickets will go on sale Friday morning at 9 o'clock at Elvington's Pharmacy.

ACADEMY OF MUSIC

Last Two Times Today

Matinee at 3:15
Tonight at 8:30

TRIUMPHANT RETURN AND FAREWELL TOUR OF D. W. GRIFFITH'S



SAME SUPERB SYMPHONY ORCHESTRA OF TWENTY

Reduced Prices at Matinee, Fifty Cents to One Dollar. Nights, 50 Cents to One Dollar and a Half.

Seat Sale at Elvington's

The seat sale which opened this morning at the Elvington Pharmacy for the limited return engagement of "The Birth of a Nation," beginning Christmas day, bids fair to surpass all records in this city with the exception of the advance sale for the same attraction last season.

D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. For length of runs and total attendance it holds the records ni New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco and Los Angeles. In fact it has done the same thing in every city where it has played and it is now duplicating those marvelous records in London, Buenos Ayres and other great cities on five continents.

The National crisis of 1861-71, as pictured in the play, holds great lessons. The North and South in internecine struggle; the strategy of the Petersburg campaign and the vast sweep of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the baneful reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of that terrible conflict a new nation, united by brotherly as well as geographical ties, was born.

"The Birth of a Nation" is now so firmly an established entertainment that it is seen again and again by the most critical of playgoers. In fact, with its five thousand swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excels the masterpieces in the art galleries of Paris, Rome, Munich and London, for it is the beauty of nature itself.

Years ago great battles were shown in cycloramas but that was most unsatisfactory for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theatre and see the Battle of Petersburg visualized in so lifelike a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries "the glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art Griffith has perpetuated for all time the most stirring epic of American history.

The matinee prices will be from 25 cents to $1. Night prices range from 50 cents to $1.50.

On March 3, 1915, occurred the premier performance of "The Birth of a Nation" at the Liberty Theatre in New York City. In that city last season it achieved the marvelous record of 1,200 performances. Never before in the history of the theatre has three been a record that can ever begin to compare with this.

The census of 1910 accords the United States a population of 92,036,717. The box office records of "The Birth of a Nation," show, that the spectacle has been seen by 10,000,000 people since March, 1915. It has been seen by over one million people in New York City alone.

In Boston it opened April 10, 1915, and played there for 450 performances. The Chicago company started June 5, 1915, at the Illinois Theatre. At the end of the summer it was moved to the Colonial Theatre where it ran until January 29, a total of 500 performances. In Philadelphia it ran for twenty weeks to tremendous business. In Pittsburg its success was phenomenal and it stayed there for fourteen weeks. In St. Louis it ran for the same length of time.

Last season thirty companies played all over the United States. It is now being shown in Europe, Asia, South America and Australia with the same wonderful success that it has met with in America. Each traveling organization requires two cars. There is a stage director, operators, carpenters, property men, electricians and musicians, fifty in all, carried with each organization. "The Birth of a Nation" will be seen in Wilmington for only two more performances, giving a matinee this afternoon and the last performance to night. Tickets are selling at Elvington's Pharmacy.

SAVANNAH THEATER

3 DAYS—Starting Thurs. Afternoon Jan. 25

TWICE DAILY, 3:00 AND 8:20

FAREWELL TOUR

D. W. GRIFFITH'S

THE BIRTH OF A NATION

Identically the Same as Last Season with

Superb Symphony Orchestra of Twenty

And All Incidental Stage and Scenic Effects.

REDUCED PRICES

Nights, Lower Floor $1.00, $1.50; Balcony 75c, $1.00; Gallery 50c.

Matinees, Lower Floor 75c, $1.00; Balcony 50c, 75c; Gallery 25c.

SEAT SALE STARTS TUESDAY, JANUARY 23.

"BIRTH OF A NATION" DOES BIG BUSINESS

"The Birth of a Nation" is playing to phenomenal business at the Savannah Theater. It will be seen for the last time on this tour tonight. The matinee this afternoon was played to capacity. The prices of admission this evening are 50c to $1.50.

SAVANNAH THEATER

2 Matinees Commencing To-day

2 Nights Commencing To-night

2 Shows Daily, at 3 and 8:20

The Birth of a Nation

Big Symphony Orchestra

Matinee 25c to $1.00; Night 50c to $1.50

"THE BIRTH OF A NATION" IS MOST WONDERFUL FILM.

"The Birth of a Nation", D. W. Griffith's massive spectacle, coming to the opera house, Monday and Tuesday, 8th and 9th, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the South-land. Some idea of its magnitude may be had from the facts that 18,000 actors and 3,000 horses took part in the staging of this great outdoor drama at a cost of half a million dollars.



Academy of Music

WILMINGTON

Twice Christmas Day and Tuesday at 3:15 and 8;30

TRIUMPHANT RETURN AND FAREWELL TOUR OF D. W. GRIFFITH'S



SAME SUPERB SYMPHONY ORCHESTRA OF TWENTY

REDUCED PRICES—Night, Fifty Cents to One, Fifty. Matinees, Fifty Cents to One Dollar.

Seat Sale Friday at Elvington's Drug Store.

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EXACTLY AS REPRESENTED LAST SEASON TO OVER FIVE THOUSAND ENTHUSIASTIC WILMINGTON THEATRE GOERS.

PRICES—Matinee, Lower Floor, 75c and $1.00. Balcony, 50c, 75c. Gallery, 25c. Night, Lower Floor $1.00 and $1.50. Balcony 50c and 75c. Gallery 25c and 50c.

Tickets at Elvington's Pharmacy Thursday Morning

The Birth of a Nation.

D. W. Griffith's stupendous spectacle of peace and war "The Birth of a Nation," will play a return engagement at the Academy of Music, Christmas day and the day following. Matinee and evening performances will be given each day.

All over the country it has duplicated the marvelous records made in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco and Los Angles, Where return engagements have been played, the attendance was even larger where that was possible than the first times. Fifteen hundred performances have been given in New York City alone. Over ten million people have been thrilled by the wonders of the great Griffith spectacle.

Produced during the fiftieth anniversary of the closing events of Civil War the play offers an unusually vivid portrayal of those epoch-making events. It is just over a half a century since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's Theatre, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the entire period from 1860 to 1865 with massive battle scenes which by their horror accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of Reconstruction. He shows the South in the clutch of the Carpetbagger and the Scalawag and how it was saved by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith. The eyes of the spectators look backwards for fifty years and see history in the making. This wonderful spectacle is made still more impressive by the art of music, interpreted by thirty picked musicians. The manner of presentation increases the illusion of reality.

The seat sale will open at the Elvington Pharmacy next Friday morning. Those who recall the unprecedented rush for seats last season, will realize the importance and convenience of securing their seats well in advance. That obviates the necessity of a long wait in line before the performance. Night prices are from 25 cents to $1.50. Matinee prices range from 25 cents to $1.00.

This engagement will be the last opportunity to see "The Birth of a Nation" in this city.

THEATRICAL

D. W. Griffith's globe-girdling triumph, "The Birth of a Nation," returns to this city for a limited return engagement tomorrow and the day following. This will positively be the last opportunities in this city to see this masterpiece which has everywhere thrilled capacity audiences with its charming love story and historic spectacles.

From the first scene to the last the firm maintains the keenest interest but it reaches its strongest point in the second part, when the hordes of the Ku Klux Klan are gathering for the rescue of harried whites.

The extraordinary spectacular effects, the breadth of conception and the skill of execution with which the spectacle has been made, differentiates it from all previous attempts at photo-drama. The scenes range through the Civil War and Reconstruction periods, and visualize with graphic effect the places and personages of the most stirring period of American history?

So widespread has been the discussion of "The Birth of a Nation" that it is hardly necessary to again outline the story. Suffice it to say that the spectacle deals with a big theme in a big way. No such wonderful photographic concerptions have ever before been made for the screen. A more complete idea of the confict of armies on the field of battle could not be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those on the very front line of fighting would see a conflict.

Then there is a wonderful realization of the South in ante-bellum days when slaves worked in the cotton fields and were sold on the block. The great Liberator, who gave to the helpless the boon of freedom, is seen in his very human a spect as the comforter of the oppressed, and the tragedy that snuffs out such a life is most impressive. Indeed it would be difficult to imagine a more effective and affecting scene than that showing the assassination of Abraham Lincoln in Ford's Theatre, Washington.

The great historical value of this spectacle is shown by the large number of school children that flock to see its wonders. There is no better way of telling the impressive story of the Civil War and Reconstruction.

The matinee prices will be from 50 cents to $1. The night prices run from 50 cents to $1.50. Tickets for all performances are now selling at Elvington's Pharmacy.

"The Birth of a Nation."

So great has been the success of the D. W. Griffith historical spectacle "The Birth of a Nation," all over the country, that time and time again it was not possible to accommodate the crowds. Everywhere a line of intending purchasers forms at the box office in the morning and it seldom disappears until the box office closes for the evening. There is a reason for this tremendous popularity of the spectacle bearing the Griffith signature, which comes to the Academy Christmas day and Tuesday. In fact, there are many reasons, but one is the wonderful detail of the photography, the remarkable sweep and vast comprehensiveness of the multitudinous scenes. For the proper enactment of the views of battles of the Civil War upon the screen thousands of men and horses were utilized. Great numbers of men, women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence.

At close range is seen the great liberator, Abraham Lincoln; and his assassination in the crowded Ford's theatre is one of the most deeply impressive reproductions of an instorical happening that has ever yet been visualized on the screen.

Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs, tripping dance tunes and bits of grand opera that fairly illuminate and interpret the scenes unfolded to the eye. There is always the tensest interest as the picture is shown and Griffith with rare art permits no lagging inattention. There is constant shift from grave to gay, from romance to intrigue. The play has its foundation in that sensational novel "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story which he has enveloped with the truth sof history. The Ku Klux Klan has an important part in the spectacle. The approach of the Clansmen is blood-tingling and there is no

assigned to himself.

The Birth of a Nation.

In response to numerous and urgent requests, D. W. Griffith's "The Birth of a Nation," which scored here the greatest triumph a theatrical attraction has ever achieved, has been booked for a return engagement at the Academy of Music for two days beginning Christmas afternoon with daily matinees thereafter. In every respect this presentation will be the same as before including the same big symphony orchestra.

David W. Griffith, whose fame has now girdled the globe, chose for the theme of this great spectacle the turmoil and travail of over fifty years ago, out of which a new and united nation was born. A Southerner himself, the son of General "Thunder Jake" Griffith of the Confederate Army, Griffith knows the heart of the South. Through his wonderful story of what the South suffered he has brought out the brotherhood of the North and has done more to cement the friendship of the two sections than all the books that have been written. Editorials in Northern

Return Engagement of "The Birth Of A Nation"

Never in the history of the theatre has there ever been so widespread demand for return engagements of a play as there is for David Wark Griffith's magnificient spectacle "The Birth of a Nation," which will commence a two-day engagement Christmas day at the Academy of Music.

During the past season in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and in all of the large cities of the country the past records for long runs have been eclipsed and new records established that are almost unbelievable. Over six million people have enjoyed its wonders. Never before have so many people flocked to see an entertainment. Twice every day the theatres have been filled wherever it has been presented. Where return engagements have been played the attendance has been larger than during the earlier engagements. It is of extremely rare occurrence that anyone is satisfied with one seeing of this wonderful production. It is safe to say that three million people have seen it at least two times.

Few people realize that fifty people are required to properly present to the public the gigantic production. There is an orchestra of thirty carefully selected musicians expert operators, electricians and others who make up a roster as large as that of most dramatic companies, in fact much larger than the average.

It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay the prices necessarily charged for such a production. In the Griffith spectacle the scenes of sheer strength and beauty are of Homeric grandeur. Not even Nero ever gazed upon such a magnificient spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

"THE BIRTH OF A NATION" AT VICTORIA NOW

Will Play Limited Return Engagement at Victoria, Beginning This Afternoon---No Meaningless Scenes

No one who has seen "The Birth of a Nation," that spectacular production with music which will play a limited return engagement at the Victoria beginning this afternoon, will say aught but that D. W. Griffith has shown himself to be the master stage director of the world. "The Birth of a Nation" is not a photoplay in the accepted sense of that word. It is a master creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the "times that tried men's souls." There is no one who is not moved and thrilled by the clash of great armies on the field of battle and that appeal is to all sorts and conditions of men, women and children as is evidenced by every audience that gathers to enjoy this eighth wonder of the world.

While the fine artistic execution is truly epoch-making, probably the basic reason for its phenomenal success is to be found in the theme. It is a big historical romance, treating of the most momentous period in the history of the United States, a period which is not only highly important in the story of this country, but one which is still remembered by living men.

Add to the sublimity of the epic the intensity of the short story and one has an approximate value of "The Birth of a Nation." A large part of the power of the piece comes from the overwhelming rapidity of its action. The spectator is carried hither and thither with almost confusing speed, and scenes of historical importance almost jostle each other on the screen. Because of this rapidity of action it is a common occurrence to hear people say while leaving the theater after three hours of wonderment and pleasure that it only seemed as if they had been in there for an hour. There is no "padding" or filling in with slow and meaningless scenes. It is action, action, action from start to finish until the audience is almost breathless with amusement. In the big scenes the applause and cheers are most inspiring.

There will be two performances every day, at 2 and 8:15 p. m.

MISS MAE MARSH DISCOVERED BY GRIFFITH

It is a well-known fact that lovers of photoplays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the younger daughter in the southern household in "The Birth of a Nation," which will play a three-day return engagement at the Victoria theater Monday afternoon, January 22, has by her elflike charm and naive personality attracted many admirers who greet with pleasure and enthusiasm her every appearance on the screen.

Miss Marsh has many fine bits of acting in this picture. Among the most engrossing are the scene in the cellar with Miriam Cooper; the making of "southerr ermine" with raw cotton and chimney soot; the welcoming of her brother, the "Little Confederate Colonel" back from the war; the pretty scene where she rains kisses on her brother Ben's mouth to console him for the temporary loss of his sweetheart, Elsie, and her sad death in her brother's arms.

There is always a touch of comedy or of pathos when Mae Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever-changing, mood-adapting face, is one of the most valuable in all the long list of film favorites.

She was discovered by David W. Griffith, the producer of so many film triumphs, long before he made "The Birth of a Nation."



BERTHA 2 DAYS STARTING FRIDAY EVENING Jan. 19 MATINEE SATURDAY

DUBLIN

TWO NIGHTS 8:15
ONE MATINEE 2:30

Mail Orders Now.
Regular Seat Sale Monday at Keith, Corker & Waddell Drug Store.

D. W. Griffth's Marvellous Photo-Spectacle

18,000
PEOPLE

Something so Great & Wonderful that Printer's Ink cannot describe. Worth walking miles to see.

Company carries its own Symphony Orchestra of 20 Pieces



3,000
HORSES

Nothing so stupendous, so Prodigally Detailed. and so Thrilling has ever been produced in any Country in the World.

Will be shown in this city identity the same as in the larger cities.

The Greatest Dramatic Triumph the World Has Ever Seen

PRICES: Nights 50 - 75 - $1.00 - $1.50 : Matinee 50 - 75 - $1.00

NOTE:—D. W. Griffith's new spectacle, "INTOLERANCE," the first and only production he has made since "The Birth of a Nation," has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

ADVANCE SALE SHOWS DEMAND

Little Doubt That "Vic" Will Be Packed for Three-Days' Engagement Starting With Matinee Tonight

The advance sale for the engagement here of "The Birth of a Nation" opened at the Victoria box office yesterday and there was a big demand for seats. As this engagement is limited to three days there is little doubt but what the "Vic" will be packed each matinee and night. The engagement starts with the matinee Monday. During the highly successful run of the great Griffith spectacle at the Academy last season, thousands of people were turned away from the box office and were unable to gain admission at ny price. Indications are that the "Vic" will be sold out for all performances, so those intending to get seats had better secure them in advance.

D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. For length of runs and total attendance it holds the records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis, Baltimore, Washington, San Francisco and Los Angeles. In fact, it has done the same thing in every city where it has played, and it ns now duplicating those mervelous records in London, Sydney, Buenos Aires and other great cities on five continents.

The national crisis of 1861-'71, as pictured in the play, holds great lessons. The north and south in internecine struggle; the strategy of the Petersburg campaign and the vast sweep of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the baneful reconstruction period—all these form a series of martial and political events that enchain the spectator's interest. Out of that terrible conflict a new nation, united by brotherly as well as geographical ties, was born.

"The Birth of a Nation" now is so firmly an established entertainment that it to seen again and again by the most critical of playgoers. In fact, with its 3,000 swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed in its infinite variety. "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it recalls the masterpieces in the art galleries of Paris, Rome, Munich and London, for it is the beauty of nature itself.

[illegible] great battles were shown in panorama, but that was most unsatisfactory, for there was no life or action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theatre and see the battle of Petersburg reproduced to so strong a degree that it is as if one were looking at the real battle from an elevation. Horses and flags here, there, everywhere, the guns that were [illegible] and the [illegible] that was [illegible] with fire and smoke, all [illegible] perfection. [illegible] [illegible] [illegible]

GRIFFITH TAKES WORLD AS STAGE

Producer of "The Birth of a Nation" Exhibits Horrors of War and the Stern Code of Honor and Self-Sacrifice

One of the notions that David W. Griffith, creator of the great spectacle "The Birth of a Nation," coming to the Victoria, January 22, 23, and 24, has strenuously opposed, is that motion picture plays if not comedies, must necessarily be melodramas. Most of his creations have been inspired by the work of the great writers of literature.

"In them," said Mr. Griffith recently, "true art finds its revelation in the thought and in the action that follows. That is exactly what the motion picture does. If the characterization is correct and the action plausible and unexaggerated, it deserves the name of genuine drama. Otherwise you have melodrama—whether on the screen or upon the indoor stage or in novel, romance or book play, matters not."

One thing that the public has recognized in Mr. Griffith's work is that he truly has standards. "Those of us who are working towards the ideal motion picture have standards of which we are not ashamed," he continued, "As I look upon it the ride of the mounted Clansmen is as legitimate as the race in 'How We Brought the Good News From Ghent to Aix' of Browning's poems.

"Laughter and sorrow, mildness and violence, tragedy and uplift are the components of the human comedy in every age and clime. We show the horrors of war and thehatesand fears of the time that try men's souls, but over against these we set the glory of self-sacrifice, the stern code of honor, the loyalty of friendship, the Billenium of the brotherhood of love rising from afar before the dream vision of racked and tortured humanity. Does the old school do more? To speak plainly, does it achieve as much?

"For one, I firmly believe that the screen drama is hampered by far fewer limitations and that by reason of range and method of treatment its emotional, fictional and historical values are superior.

"We exhibit both the thought and the action whilst we can boast the whole world as our stage."

VICTORIA THEATER

"The Birth of a Nation."

Commencing tomorrow afternoon D. W. Griffith's great spectacle, "The Birth of a Nation," comes back after breaking all theatrical records for attendance in all sections of the United States, and which is now being shown in Europe, Asia, South America and Australia. This story is the masterpiece of a man who has made a new form of dramatic expression which will forever live in the annals of the stage. Griffith is a product of the motion picture world, but by his inventive faculty and his grasp of his media he has created an epic. Beside his achievement the old line of stage spectacles look like miniature imitations. His imagination found greater scope in a larger field. He saw and then visualized great battles as they were fought fifty years ago in that gigantic struggle which finally reweided this Union. He places the great events of American history before the eye so plainly that it is as if one were actually looking backwards through the days that are past and seeing the men of that momentous period making history. Into his mis-en-scene come Lincoln, Grant, Lee, Seward, Hay, Porter, in fact, the giant figures of those soul-stirring days. They are not fleeting phantoms of the past, but flesh and blood representations of those great men. The places where they lived and achieved are shown in accurate detail. One also sees the lovers, the families, the homes and realizes the motives which stirred the common people as well as the great ones of those days. Each acts his little destiny which was part of the mightier story which made this nation learn to understand itself and go forward to its larger destiny. It is drama which stirs the pulse of human understanding. Nothing like it was ever attempted before because it was the dawn of a new art which made it possible to scale such heights. Then there is also a score of national sweep which is worked out in thematic juxtaposition to the unfolding of the epic.

ROBERT EDESON.

AT THE VICTORIA THEATER

"The Birth of a Nation" to be Presented Next Week

An advance notice says: "Following a year of world-wide triumph, the magnificent spectacle, 'The Birth of a Nation,' produced by David W. Griffith at a cost of $500,000, will return to this city for a limited engagement, starting Monday afternoon, January 22, at the Victoria Theater. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident, and interpreted by a symphony orchestra of thirty. It is an impressive story, wonderfully told, that is revealed on the screen. Slavery, one of the prime causes of the civil war, is shown at the beginning. Then there is Lincoln's first call for volunteers, a ball on the eve of the battle of Bull Run, the first triumph for Confederate arms; Sherman's devastating march to the sea, the burning of Atlanta, the siege of Petersburg, Lee's surrender to Grant, the assassination of Lincoln, the sad days of Reconstruction and the final redemption of the South by the Ku Klux Klan."—Advertisement.

Robert Edeson.

AT THE VICTORIA

"The Birth of a Nation," Opens Here Monday.

So many were turned away during the last engagement of "The Birth of a Nation" and so many requests have been made for its return, it has been booked to be shown at the Victoria for three days beginning next Monday afternoon with daily matinees thereafter.

"The Birth of a Nation" is the most tremendous and vital picture yet produced. The reconstruction of a nation after the abolition of slavery, is graphically shown, and one sees all of the great events that led up to reunion of this nation.

A splendid musical score, combining folk tunes, patriotic airs, dance motifs and excerpts from the compositions of the great masters all so arranged as to fit happily into the enacted scenes, is played by a large symphony orchestra, and this music plays no small part in the enjoyment which the picture affords.

[illegible] dollars was spent in staging the momentous production and eight months elapsed before the picture was completed. In order that the big battle scenes and other spectacles depicted in the photo-drama might be produced with the greatest possible realism, the services of thousands of people were utilized, together with the entire resources of the government in the way of cannon, horses, etc. Many thousands of dollars were paid for the privilege of using certain historic buildings and grounds, and the production is exceptional in every way.

The engagement at the Victoria will be for three days only, beginning next Monday afternoon with daily matinees. Prices will be 25c, 50c, $1.00 and $1.50. Matinees 25c, 50c, $1.00.

AT THE VICTORIA

AT THE VICTORIA

Farewell Performances of "The Birth of a Nation"

It is important for intending patrons of "The Birth of a Nation," which commences a limited return engagement at the Victoria theater this afternoon, to take note that this is the farewell tour of this tremendously successful specacle. There will be two performances daily at 3 and 8:15 p. m.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious. But it should be again said that the musical accompaniment to the picture, embracing folk songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, together with the creations of Joseph Carl Breil, has no small part in contributing to the entertainment.

A finely selected company of actors is seen in historic and romantic roles, and there are tremendous battle scenes, wonderful night rides of the Ku Klux Klan, delightful bits of comedy and romance and a visualization of great historic events such as the assassination of President Lincoln and the surrender of Lee to Grant.

No such vital picture as "The Birth of a Nation" has yet been placed upon the screen, and it is not at all strange that persons who have once seen the production again and again, all under the spell of the Griffith masterpiece.

In London, Buenos Aires, Sidney, Melbourne and other large cities of the world "The Birth of a Nation" is duplicating the marvelous records made in New York city, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore, Washington, San Francisco, Los Angeles and in fact in all cities all over the United States. Adv.

AT THE VICTORIA THEATER

"The Birth of a Nation" to be Presented Again



The seat sale for the limited engagement of "The Birth of a Nation" beginning Monday afternoon, opened at the Victoria box office yesterday. As the seats for all performances went on, including each matinees, the sale was large as was the case during the highly successful run last seaon. Many hundred people were disappointed last year on being unable to get seats and for that reason those intending to see the wonderful spectacle this time had better make reservation in advance.

Never in the history of the theater has a theatrical production attracted so much attention and discussion. Its fame is now world-wide and it is being shown in the principal cities of Europe, Asia, South America and Australia, where it is duplicating the remarkable records made in the United States.

"The Birth of a Nation" is really the eigth wonder of the world. It has been seen by ten million people and all over the country there seems to be no end to the public demand for return engagemnts. It is a common comment among those who have seen this wonderful spectale that they wish to see it again and again. It is impossible to grasp all of its details at one seeing.

The production will be maintained at the same high standard of last season with the same symphony orchestra of thirty picked musicians. The management again wishes to urge patrons to purchase their seats well in advance. There is always such a long line before each performance that many fail to see the opening scenes of the picture which develop the story. By buying in advance the long wait in line is obviated and the patrons has more time to secure the particular locations desired. Wherever return engagements have been played the attendance has been fully as large as for the first showing. This engagement wil positively be the last in this city as the Griffith spectacle is now on its farewel tour.

The performance will begin sharply at 2:00 and 8:15 p. m., and run until 5:45 and 11:05 p. m. The entertainment is very long and it is therefore imperative to commence promptly at the advertised time. This is another argument for buying seats in advance.—Adv.

AT THE VICTORIA

"The Birth of a Nation" Comes Back Monday

"We will appeal to the Great Heart," says Elsie Stoneman to Mrs. Cameron, in D. W. Griffith's "The Birth of a Nation," playing a return engagement at the Victoria, January 22, 23, 24, and the mother's appeal to Abraham Lincoln for the life of her boy condemned by a military court to be shot, is one of the most touching scenes of the entire drama.

No epithet could better express the kindly nature of Lincoln than "the great heart," and no scene could better illustrate the workings of his soul than the one shown in "The Birth of a Nation."

In one of the colleges at Oxford, England, is hung the facsimile of a letter written by President Lincoln to a sorrowing mother which richest jewels a model of touching simplicity. Here is the letter, now in the Smithsonian museum, November 21, 1864, and addressed to a Mrs. Bixby, Boston, Mass.:

[illegible]

AT THE VICTORIA

$500,000 Production, "The Birth of a Nation," Opens Monday

Following a year of world-wide triumph, the magnificent spectacle, "The Birth of a Nation," produced by David W. Griffith at a cost of $500,000, will return to this city for a limited engagement at the Victoria, startling Monday afternoon. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident, and interpreted by a symphony orchestra of thirty.

It is an impressive story, wonderfully told, that is revealed on the screen. Slavery, one of the prime causes of the Civil War, is shown at its beginning. Then there is Lincoln's first call for volunteers, a ball on the eve of the battle of Bull Run, the first triumph for Confederate arms, Sherman's devastating march to the sea, the burning of Atlanta, the siege of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, the sad days of reconstruction and the final redemption of the South by the Ku Klux Klan.

A deep and abiding love interest is based on the incidents taken from Thomas Dixon's story, "The Clansman." The splendid acting by the notable cast assembled by Mr. Griffith for "The Birth of a Nation" should not go unnoticed. Henry B. Walthall, recognized as one of the foremost players appearing before the camera, heads the cast. Then there are Mae Marsh, Lillian Gish, Miriam Cooper, Ralph Lewis, Joseph Henabery, George Seigmann, Mary Alden, Raoul Walsh, Spottiswoode Aiken, Josephine Crowell and many other favorites, all of whom lend distinction to the ensemble.—Adv.

AT THE VICTORIA

"The Birth of a Nation" Opens on Monday

After a sensational tour of the country following its record breaking engagement here, D. W. Griffith's "The Birth of a Nation" returns here for an engagement of three days, beginning Monday afternoon, January 22. The presentation of the great spectacle is identically, in every respect, the same that appeared here previously with the same large symphony orchestra. As before, there will be daily matinees after the opening performances. Among the gigantic scenes of "The Birth of a Nation" are those of the battle of Petersburg, fought by 15,000 men on a field five miles across; the march of Sherman to the sea, culminating with the burning of Atlanta; the assassination of President Lincoln in the crowded Ford's theater; the wild rides of the Ku Klux Klan and the session of the South Carolina Legislature under the negro carpet-bagger regime.—Adv.

"THE BIRTH OF A NATION"

Great Cinema Spectacle Again Shown in Charleston

[illegible]

AT THE VICTORIA

"The Birth of a Nation" Will Show January 22-23-24

The D. W. Griffith spectacle, "The Birth of a Nation," will begin Monday afternoon, January 22, a three-day return engagement with two performances daily. During the engagements all over the United States the lobbies of the theaters have been thronged during the entire day by those who were eager to purchase seats. "The Birth of a Nation" is the marvel of theatrical managers the country over.

It is a big theme that has been handled by Griffith and his effort has measured up in every respect to the stupendous historical story that was his subject. There is no one who will not declare that this Griffith spectacle is the greatest yet made known to the stage. Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had in viewing contending Union and Confederate troops in "The Birth of a Nation." In this spectacle one sees the South of ante-bellum days, of the war and of the reconstruction period. Through all Abraham Lincoln is the central figure. Remarkably true to life is the impersonation given of that great emancipator and it is a moment of poignant tragedy when he is seen to fall a victim to an assassin's bullet.

The stirring scenes depicting the night rides of the Ku Ylux Klan are deeply impressed upon each beholder and there is, by the same token, as lasting an impression made by the romantic tale which ornaments this historical creation.

The musical score prepared by Joseph Carl Breil played by a symphony orchestra of thirty, is of great value in a dramatic way. As for the cast, it should be said that its superior is not to be found in any other productions. Who then wonders because "The Birth of a Nation" is epoch-making in the world of the theater?

There will be two performances daily beginning sharply at 3 and 8:15 p. m. —Adv.

VICTORIA THEATER

"The Birth of a Nation."

Commencing tomorrow afternoon D. W. Griffith's great spectacle, "The Birth of a Nation," comes back after breaking all theatrical records for attendance in all portions of the United States, and which is now being shown in Europe, Asia, South America and Australia. This story is the masterpiece of a man who has made a new form of dramatic expression which will forever live in the annals of the stage. Griffith is a product of the motion picture world, but by his genius Griffith and his story has made it be heralded as the greatest achievement in the art of stage portraying both the masses and the classes. His imagination found scope in a larger field, the world and then stepping great paths in the history of the world, he has woven into the story of the past and using the facts that are past and using the facts that are known to all, he has produced a picture which [illegible]

VICTORIA THEATER CHARLESTON

3 Days Starting Monday Afternoon, Twice Daily.....3 and 8.15 P. M. **JAN. 22**

FAREWELL TOUR

D. W. GRIFFITH'S



SAME SUPERB ORCHESTRA

EXACTLY AS LAST SEASON.

Reduced Prices Nights...50c, 75c, $1.00, $1.50. MAIL Matinees...25c, 50c, 75c, $1.00. ORDERS **Now**

Regular Ticket Sale Starts Friday.....January 19th

YOUR LAST OPPORTUNITY! SEE IT NOW!

HUNDREDS SEE FAMOUS FILM

"The Birth of a Nation," at Victoria Theater, Draws Capacity Audiences---Here Today and Wednesday

"The Birth of a Nation" is again in Charleston and indications are that a larger crowd even than that of last year will witness this justly famous picture. Yesterday afternoon there were more people at the Victoria theater to see the picture than the management could take care of, and the house was sold out at an early hour yesterday evening.

"The Birth of a Nation" has had an unusual history for a picture. Several years ago when it was first presented in New York, Broadway said that, with so many attractions "a picture" at price asked and for a great length of time would not last. But the picture did last, and it was a success, and a wonderful success, in face of the many theatrical attractions offeredy by New York. And its success over the country is shown in the fact that it has come back for return engagements a second and third time, which is unusual even for a great picture.

Among the country's foremost movie stars seen in the picture are Henry Walthall, Mae Marsh, Lillian Gish, Robert Harron and Wallace Reid, any one of whom is a drawing card.

This great, historic drama, presented in two acts, is of the gripping human interest variety. Although it deals with war, and that period of the south directly following the war, great care has been taken not to glorify battle.

It is a picture which everyone should see, and will be shown again today and Wednesday.

AMUSEMENTS.

Victoria

3 DAYS STARTING TOMORROW AFTERNOON

Charleston, S. C. MATINEE DAILY 3 P. M. EVE. 8.15

FAREWELL ENGAGEMENT

D. W. GRIFFITH'S



Exactly as last season—Same superb orchestra

DON'T BE LEFT IN A LURCH THIS YEAR

GET YOUR SEATS EARLY

PRICES

MATINEE		EVENING	
Orchestra	75c and $1.00	Orchestra	$1.00 and $1.50
Balcony	25c, 50c, $1.00	Balcony	50c, 75c, $1.00

AT THE VICTORIA THEATER

"The Birth of a Nation" Fills Return Engagement

One of the nations that David W. Griffith, creator of the great spectacle, "The Birth of a Nation," now playing an engagement at the Victoria Theater, has attempted during the past year to establish a permanent peace league, and has invited the nations of the world to join in the movement, is the opinion of Dr. Frederick Lynch, secretary of the Church Peace Union, who has been in charge of the peace movement in the United States since the death of Andrew Carnegie, who founded the movement. Dr. Lynch has been in Europe for the past year, and has just returned to this country.

Dr. Lynch says that the nations of Europe are not ready for peace, and that they will not be ready for it for a long time to come. He says that the people of Europe are not ready for peace because they have not had enough of war. He says that they will not be ready for peace until they have had enough of war to make them sick of it. He says that they will not be ready for peace until they have had enough of war to make them sick of it. He says that they will not be ready for peace until they have had enough of war to make them sick of it.

VICTORIA CHARLESTON 3 DAYS STARTING MONDAY AFTERNOON Jan. 22

Twice Daily, 3 and 8.15—Seat Sale Friday

Return Engagement D. W. Griffith's

THE BIRTH OF A NATION

SAME SUPERB SYMPHONY ORCHESTRA

The Presentation This Time Will Be Exactly As Last Year

Reduced Prices for Farewell Tour

500 Good Seats $1.00	200 Excellent Seats $1.50	300 Good Seats 75c	200 Not Reserved 50c	Matinees 25c to $1.00 No Higher

You Must See the Big Spectacle Now

NOTE: Mr. Griffith will replace "The Birth of a Nation" on tour at the close of the present season with his new super-spectacle, "Intolerance," now at the Liberty Theater, New York City.

3 Nights at 8:20 and Mat. at 3 o'clock **Starting Thurs. Matinee**

Only 2 Shows a Day, at 3 and 8:20. Mail Orders Accepted From Out-of-town Theater-Goers.

POSITIVE FAREWELL TOUR

D. W. GRIFFITH'S



SAME SUPERB ORCHESTRA

NIGHTS—Lower Floor $1.00, $1.50; Balcony 75c, $1.00; Gallery 50c.
MATINEES—Lower Floor 75c, $1.00; Balcony 50c, 75c; Gallery 25c.

TICKET SALE STARTS TUESDAY.

"THE BIRTH OF A NATION"

"The Birth of a Nation," that wonderful picturized spectacle which was produced by D. W. Griffith, came to Savannah yesterday for a return engagement. Though the picture drew packed audiences for every showing last year the Savannah Theater was crowded at both performances yesterday. And there is a very large advance sale already for to-day's matinee and evening entertainments which begin at 2 and 8:20 o'clock.

This picture, as before, proved to be a tremendous magnet for Savannah's friends from throughout the Savannah Zone. Special parties of from twenty-five to seventy-five came from many neighboring cities and towns. Manager Seeskind last night received an order from Claxton for 100 $1.50 seats for to-night's show. Practically 75 per cent. of last night's house was composed of visitors from out of town.

The picture is the same that was here before and the wonderful orchestra is the same. About twenty-five musicians are utilized in the orchestra and many others for the purpose of giving to the scenes a genuine realism which the subject requires.

The story of the birth of a nation is familiar to all by this time. It is the dramatized and picturized version of Thomas Dixon's "Clansman." There are shown in it more people than ever were brought together upon a similar occasion. It is estimated that there are probably 18,000 men and women shown in the picture from beginning to end and several thousand horses. The realism of the spectacle makes it a continuous round of thrills and excitement.

Savannah Theater

"The Birth of a Nation."

D. W. Griffith's magnificent spectacle, "The Birth of a Nation," will commence a limited three-day engagement at the Savannah Theater, starting this afternoon at 2 o'clock with daily matinees thereafter. Everywhere that this sensational successful attraction has played the matinees have vied with the evening performances in attendance. The arrangement whereby all seats are reserved and sold in advance is a happy one, inasmuch as persons who would otherwise find it impossible or difficult to buy in time to see the opening scenes because of the crowds at the box office for an hour or two before each performance, are thereby enabled to secure reservations far ahead.

The battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Ku Klux Klan are but a few of the many tremendous incidents brought upon the screen and the skill of the master hand that intermingled the tragic elements of romance and comedy is sure to command the highest respect and admiration.

Then, too, the play has been elaborately cast with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, to mention only a few of the leading roles.

Matinees at 2 o'clock, nights at 8:15. Seats on sale for all performances. Nights: Orchestra, $1.50 and $1.00; Balcony, $1.00 and 75c; Gallery, 50c. Matinee: Orchestra, $1.00 and 75c; Balcony, 75c and 50c; gallery, 25c.

LAST SHOWING OF GREAT FILM

"The Birth of a Nation" Winds Up Its Successful Run in Charleston Tonight...Thrills Capacity Audiences

D. W. Griffith's globe-girdling triumph, "The Birth of a Nation," plays its last two performances at the Victoria today. This is positively the last opportunity in this city to see this masterpiece, which has everywhere thrilled capacity audiences with its charming love story and picture spectacles. All seats for the matinee today have not yet been sold, the management states.

From the first scene to the last the film maintains the highest interest, but it reaches its strongest point in the second part, when the horrors of the Ku Klux Klan are portraying for the benefit of bleeding whites.

The extraordinary spectacle, the result of expenditure of the skill of regiments of artists, the genius of the author of the play, the labor of hundreds of workmen, the scenes range through the entire gamut of human emotions, from the depths of despair to the heights of joy, from the tragedy of war to the comedy of love, from the pathos of parting to the rapture of reunion, from the sublimity of peace to the horrors of the battle field. Every dramatic element is present in the wonderful picture.

"THE BIRTH OF A NATION"

Great Cinema Spectacle Again Shown in Charleston

"The Birth of a Nation," which filled a very successful engagement at the Academy of Music last winter, staying for a full week, is at the Victoria Theater for a return engagement. The demand for seats plainly indicates that the public has not had enough of the remarkable production, which has broken all sorts of records in all sorts of towns. An excellent symphonic orchestra is part of the attraction again and the way in which the music is performed undoubtedly has considerable influence on the continuing success of the production.

Tens of thousands of people have seen "The Birth of a Nation," which is based upon "The Clansman," by the Rev. Thomas Dixon, Jr. They have made their friends familiar with the style of the attraction and they have told its story to million listeners. Many people have attended these picture presentations a well known Charleston lawyer has it at his office that he has seen it more than forty times. Now that it is to leave the Victoria Theater for a time, many more theater goers will be anxious to see "The Birth of a Nation" and to be among those present when it is withdrawn from the boards. Manager Dennis announces that the engagement will positively close with the performance on Saturday night. Matinees will be given today and tomorrow at 3 o'clock. Tonight and tomorrow night the performances will begin at 8:15 o'clock. Prices will be 50c, 75c, $1.00 and $1.50.

THE "BIRTH OF A NATION" WILL SHOW HERE MONDAY

"The Birth of a Nation," D. W. Griffith's spectacle that is at the present time making a farewell tour of the Southern cities has been booked by Thomas M. Jones for a local presentation on January 15-16, at the High School Auditorium. Two evening performances will be given and a matinee performance on the second day.

The demand for tickets for "The Birth of a Nation" has been unusually large. It was at first thought that an extra matinee could be given on the opening date, but on account of the amount of time necessary to install the stage and scenic equipment of the huge spectacle it will not be given.

The same production that has been touring the large cities of the South will come here. A sixty foot baggage car load of equipment, requiring the services of twenty working men on the stage to operate is coming with the spectacle. A special booth with two motor driven Simplex projecting machines, operated by the companies own mechanicians, is to be erected in the rear of the theatre. The screen will be placed in such a position that it will be possible for every auditor to have a perfect vision of the five thousand scenes that flash before their eyes.

Sparta is the first small city in this section to show "The Birth of a Nation," and it was only through the untiring efforts of Mr. Jones that it was made possible. Mr. Jones has gone to great expense to offer this theatrical attraction to local theatregoers and it is hoped that his reward will be generous. If "The Birth of a Nation" is successful, which undoubtedly it will be, it is Mr. Jones' plan to bring Mr. Griffith's new superspectacle "Intolerance" here for several performances. "The Birth of a Nation" is to be replaced on the road at the close of th present season by "Intolerance," and from press comment and public opinion it is fully believed that it is a worthy successor. The Atlanta Georgian, editorially speaking, said "Intolerance is by far the greatest achievement of the motion picture art."

It is positively guaranteed that the same orchestra that has been heard in the larger cities will be heard here. At the completion of the engagement in Sparta the company will go to Milledgeville, Dublin, Charleston, Savannah, and Jacksonville, with a tour of the Florida winter resorts to follow. The prices in Florida will be two dollars for the best seats. The prices for the best seats in Sparta is one dollar and one dollar and a half. At the matinee the best seats are seventy five cents and one dollar.

Tickets for the three performances are now on sale at the Vaudeman's Drug Store. On account of the huge demand for seats telephone orders cannot be accepted. A mail order with a money order or check and self addressed stamped envelope will be promptly filled.

D. W. GRIFFITH'S SPECTACLE

THE BIRTH OF A NATION

—WITH—

Symphony Orchestra

and all Incidental Stage and Scenic Effects

WILL PLAY THE FOLLOWING CITIES OF FLORIDA:

Feb. 4 (one week) Duval Theater, Jacksonville.
Feb. 12-13—Jefferson Theater, St. Augustine.
Feb. 14-15—Howell Theater, Palatka.
Feb. 16-17—New Daytona Theater, Daytona.
Feb. 18-19-20—Paramount Theater, Miami.
Feb. 21-22—Rialto Theater, West Palm Beach.
Feb. 23-24—Lucerne Theater, Orlando.
Feb. 26-27-28—Casino Theater, Tampa.
Mar. 1-2-3—LaPlaza Theater, St. Petersburg.
Mar. 5—Temple Theater, Ocala.
Mar. 6-7—Baird Theater, Gainesville.
Mar. 8—Plympton Theater, Lake City.
Mar. 9-10—Daffin Theater, Tallahassee.
Mar. 12-13—Empire Theater, Quincy.

FAREWELL TOUR!

See It Now—Or Never





DUVAL NOW PLAYING
Twice Daily 3—8:15

LAST APPEARANCE

D. W. GRIFFITH'S

THE BIRTH OF A NATION

SYMPHONY ORCHESTRA

PRICES: NIGHTS—25c, 50c, 75c, $1.00, $1.50;
MATINEES—25c, 50c, 75c, $1.00.

THE BIRTH OF A NATION.

The Birth of a Nation, D. W. Griffith's mammoth screen version of Thomas Dixon's well known novel, The Clansman, opened a week's engagement at the Duval theater yesterday afternoon. This is the second time this big spectacle has been exhibited in Jacksonville, and from the big audiences, which witnessed the production yesterday afternoon and night, and the applause greeting various scenes, it is evident that it has lost none of its grip on the public. Perhaps, the cardinal reason for this interest is that the picture, in many respects, deals with facts in the history of the country—portraying some of its darkest moments. Then there is a remarkable sweep and vast comprehensiveness of multitudinous scenes. For the proper enactment of the views of battles of the civil war upon the screen thousands of men and horses were utilized. Great numbers of men, women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence. At close range is seen the great liberator, Abraham Lincoln and his assassination in the crowded Ford theater is one of the most deeply impressive reproductions of an historical happening that has ever yet been visualized on the screen. Of great value is the accompanying music arranged by Joseph Carl Breil. In this score are melodies of war times, martial tunes, national airs, tripping dance tunes and bits of grand opera that fairly illuminate and interest the scenes unfolded to the eye. There is constant shift from grave to gay, from romance to intrigue.

TAKE YOUR [illegible]

AMUSEMENTS

"BIRTH OF A NATION" AT THE DUVAL



[illegible] actually appear in the picture.

THE BIRTH OF A NATION.

The Birth of a Nation, Griffith's screen version of Dixon's well known book, The Clansman, is still drawing big houses at the Duval theater, where it is being offered twice daily. The big spectacle has apparently lost none of its original interest and charm, and could probably play to capacity houses indefinitely. It deals with a big theme—the civil war and the reconstruction period—in a big way, and is historical, educational and entertaining. At the matinee performance today, the orphans in various home in the city, as well as inmates of Kindred institutions, will be guests of the management of the Duval and of the picture, one-half of the house downstairs having been set aside for them.

[illegible]

Scene depicting the surrender of Lee to Grant at Appomatox, as shown in "The Birth of a Nation," the spectacle of love and conflict, at the Duval, for the week beginning tomorrow.

BIRTH OF A NATION WONDERFUL PICTURE

Will be Presented at Newberry Opera House Jan. 8th and 9th

TRUE TO HISTORY

In Its Presentation of the Times of Civil War and the "Reconstruction" That Followed.

The following is taken from the Henderson, N. C., Daily Dispatch of Nov. 28th:

Almost every Henderson citizen that could find room in the big hall jammed the Armory practically to its capacity last night to see "The Birth of a Nation" as presented in motion pictures, the first time this remarkable film has been exhibited in this city. And those who went, even to the most skeptical, came out well pleased, and feeling that, even if they had paid the biggest price of their lives to see a movie bill, it was worth all they gave.

* * * * * *

There were those who sat within view of the pictures last night who were looking, as it were, at themselves in a mirror. The Civil war was vividly flashed before the eyes of the spectator in battles that for reality seemed only to lack the realization of the danger of one's nearness to the scenes that were being dipicted, and the agonies that the old South suffered were wonderfully portrayed in this master production.

* * * * * *

The momentous days of North and South prior to the presidential election of 1860 were shown in the life of two families, happy and contented, the one living in a Pennsylvania village and the other in the little town of Piedmont, S. C., the real setting of the play being laid in the Palmetto section. Two Northern youths paid a visit to three old schoolmates in the South, the Quaker state boys returning to their homes just as the great storm began to gather. Their parting injunction was a prayer that they might be home "until we meet again." Their next meeting was on the field of battle in the trenches before Petersburg, they but dimly in the other, but each ready to do his duty as he saw it, and both to forget the enemy's bullet and die as they had lived, heroes in answering duties.

The progress of the drama reveals the people through the long four years of war, and then shows the blackened, desolate days of reconstruction, cruelties and persecutions from the North, the spirit of the Southern people, and the final triumph of white supremacy and the disarmament of the negroes.

The impersonation of General Robert E. Lee, both on the field of battle and in the fateful room at Appomattox when he laid down his arms, and of General Ulysses S. Grant, and of President Lincoln, were wonderfully true to canvas likenesses of these immortals handed down to posterity. The great heart of Abraham Lincoln, the "South's best friend", was more than once opened to its depths, and the South's appreciation of his character was well remembered.

The portrayal of the Ku Klux Klan and the activities of that body of men, secretly organized in the days of Reconstruction for the protection of the South and the honor of Southern womanhood, was little short of marvelous. The daring deeds of these night-riders drew the most applause from the packed house when they struck in their might against the negro rule and carpet-bagger dictation. The justice of their existence was not debatable to the audience last night, and the final triumph of white supremacy and the disarmament of the negroes made a fitting climax for the wonderful production as the last foot of film faded from the screen.

Throughout the picture runs a pretty love story. The Northern friend fell in love with the Southern schoolmate's sister, and the Southern knight of chivalry coveted the heart of his Northern friend's sister. Their changing fortunes, and the parts they played in the events that happened in quick succession, only add the more to the thrill of Tom Dixon's master drama. "The Little Colonel" of the South met the "girl of his dreams" in a hospital in Washington in the days when he was convalescing. She was a nurse there, and they met after years had rolled by while "the little Colonel" carried about in his bosom the photograph of this girl of the North. Love and the feeling of sectionalism and war's deep-seated hatred that burned in the hearts of the two couples battled for supremacy, the higher and nobler than anything that has ever been promulgated by the written word.

Great Disturbing Factor.

The great disturbing factor of the old nation, which was little more than a confederation of sovereign States, was slavery, and the disposal of the question of what America should do with the black man plunged the North and South into a deadly struggle that ended only nominally when the military Titans, Lee and Grant, shook hands at Appomattox. There was still to be a long period of distress in the South, under the rule of the carpet-baggers and their tools, which the newly-liberated race became. Incited by the heartlessness of greedy politicians, the freedmen became a menace, from which the South extricated itself through the famous secret organization, the Ku Klux Klan.

It has been the aim of Mr. Griffith to tell the stories of both struggles so vividly that they cannot be forgotten. In order to do the work conscientiously, he employed a whole corps of history experts to ransack five thousand bound volumes, to say nothing of numerous pamphlets and manuscript records. From their researches, he selected the most dramatic and best authenticated incidents, and staged them at the tremendous cost of $500,000. Not the smallest of the 200,000 historical details flashed upon the screen during the life of the show can be proven untrue. Yet, Mr. Griffith never becomes tedious as a teacher of history. He has the unerring instinct of the dramatist, and he makes every moment of the spectacle dramatic.

Appears a Wonder.

Those who have seen "The Birth of a Nation" cease to wonder how Griffith "got away" with $500,000 in staging the spectacle. They wonder, rather, how he produced it as so moderate a cost. There is the battle of Petersburg, for example, fought on a field five miles in extent, and employing some 18,000 men. The field was laid out by military engineers, reproducing exactly the old field of Petersburg, with its roads, its trenches and its clumps of trees. Then there is Sherman's march to the sea, culminating in the storming and burning of Atlanta. The city had to be built by Griffith, only to become the food of flames. It was necessary, too, for Griffith to build up the little Southern town in which the romance of his plot is laid, with its streets, its colonial mansions, its venerable public buildings and its quaint stores. These, too, fell victim to the depredations of vandals, black and white, and to the torch. Ford's Theater had to be constructed, with its entire auditorium, its stage and its boxes, for the assassination of Lincoln. Three thousand horses of fire and mettle had to be secured for the mad rides of the Ku-Klux Klans.

Interesting Sound Effects.

After he had completed the pictorial work of his giant spectacle, Griffith set about inventing realistic sound effects, and practically every minute of the production is so enhanced by appropriate sounds that the spectators forget the spoken word or even imagine they hear it. A musical score of grand opera caliber, using for its themes the various American patriotic airs and the romantic songs of two continents, aids marvelously the illusion. This score will be interpreted here as everywhere else the spectacle is exhibited by a special symphony orchestra.

Mr. Griffith has announced this as the farewell tour of "The Birth of a Nation," which will be displayed on the road by "road companies," the new Griffith spectacle, now on view at the Liberty Theater, New York City, "Intolerance," to be produced in the spring at the Manhattan Opera House, New York, and in time to bring the world's greatest artistic success.

The prices for the coming engagement have been fixed at $2.00 for the evening performances and $1.50 for the matinee performances. Seats are obtainable for the matinee and night performances at the Opera House box office.

THESTONE THEATRE **Aiken**

2 DAYS STARTING FRIDAY NIGHT **Jan. 5**

TWO NIGHTS 8:00
ONE MATINEE 3:00

Mail Orders Now. Send money order and self-addressed envelope to Hall's Pharmacy Co.

Regular Seat Sale, Tuesday, Jan. 2, at Hall's Pharmacy.

D. W. Griffith's Marvelous Photo-Spectacle

18,000 PEOPLE

Something so Great and Wonderful that Printer's Ink cannot describe it. Worth walking miles to see

Company carries its own Symphony Orchestra of 20 Pieces

THE BIRTH OF A NATION

3,000 HORSES

Nothing so stupendous, so Progigally Detailed, and so Thrilling has ever been produced in any Country in the World.

Will be shown in this city identically the same as in Augusta or Atlanta.

The Greatest Dramatic Triumph the World Has Ever Seen

Reduced Prices **Nights 50c to $1.50 Matinee: 25c to $1.00**

NOTE:—D. W. Griffith's new spectacle, "INTOLERANCE," the first and only production he has made since "The Birth of a Nation", has been proclaimed the artistic triumph of the world. "Intolerance" is now playing at the Liberty Theatre, New York, and will be seen here later in the season.

Your Last Chance!

The Atlanta Theater Engagement of D. W. Griffith's Soul-Stirring Spectacle of War, Romance and History Will Positively Terminate

NEXT SATURDAY

25,000 PEOPLE

Felt Its Spell at Last Week's Performances

Join the Multitude---See It Again

18,000 People

3,000 Horses

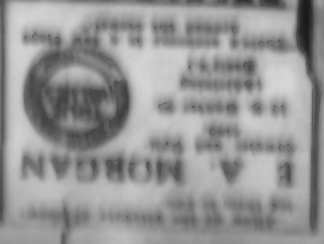
THE BIRTH OF A NATION

5,000 Scenes

Cost $500,000

DAILY THIS WEEK





WELDON OPERA HOUSE 2 DAYS STARTING FRI. NOV. 24

Special Matinee Performance Saturday Afternoon 2:30. Evenings 8:30

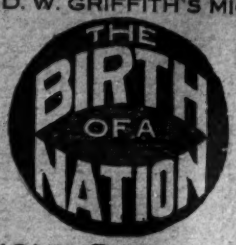
FAREWELL TOUR D. W. GRIFFITH'S MIGHTY SPECTACLE

Night Prices:

Lower Floor, $1.00, $1.50.
Balcony, 50c., 75c., $1.00.

Matinee Prices.

Lower Floor, 75c., $1.00.
Balcony, 50c., 75c.



18,000 People.
3,000 Horses.
Cost $500,000
Took Eight Months to Produce

SUPERB SYMPHONY ORCHESTRA OF TWENTY

The presentation of the Spectacle in Weldon will be identically the same as in the larger cities, including all incidental stage and scenic effects.

The Scotland Neck Times.

COMING to the NATIONAL Soon { WATCH DAILY PAPERS FOR DATE

D. W. GRIFFITH'S

GIGANTIC SPECTACLE

HAS BEEN SEEN BY OVER SIX MILLION PEOPLE



SHOWS AMERICA'S GREATEST HISTORICAL EVENTS AND BATTLES WITH INTIMATE VIEWS OF LINCOLN, LEE, GRANT AND OTHER CELEBRATED FIGURES

SYMPHONY ORCHESTRA OF 30

18,000 PEOPLE — 3,000 HORSES — COST $500,000

TOOK 8 MONTHS TO PRODUCE

"The Birth of a Nation."

(At the Atlanta.)

At the end of the first week of the farewell engagement of "The Birth of a Nation" at the Atlanta theater, the spell of the Griffith film epic shows no signs of waning, and the playhouse will probably not be large enough to hold the crowds—as was the case last season. Two performances daily will be given each day of this week, the engagement ending Saturday night.

Nothing approaching the vastness and grandeur of "The Birth of a Nation" as a theatrical offering has ever been seen in Atlanta. It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical and its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past, Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background; 3,000 horses pass before your view, in wild dashes over miles of country roadway. The decisive battles of the civil war are reproduced in faithful detail, and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of ten square miles, and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eye-witness of the actual occurrence.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation" now at the Atlanta theater, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maud Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a big work he was finishing, and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

The engagement of "The Birth of a Nation" is for two weeks, with performances twice daily, at 2:30 and 8:15. Seats for this week are now on sale.

Keith Vaudeville.

(At the Forsyth.)

James J. Corbett, famed fighter and actor, whom the world has affectionately dubbed "Gentleman Jim," comes to Atlanta this week to head-

"BIRTH OF A NATION"

Piling Up Record Attendance—Tonight and Tomorrow Last Opportunity.

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, is now in its last two days at the Maryland Theatre. After making new, unprecedented and urdreamt of records in practically every first-class theatre in the United States last season in many cities, it went back to play to as large and often larger audiences than it did during the first engagement. It is a fair estimate that one-half of the six million people who have seen this spectacle have seen it more than once. In every place the enthusiasm of the vast crowds has known no bounds.

The historic features of this presentation have attracted wide attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown such stirring events as Sherman's March to the Sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan. Mere words can never give a realization of the dramatic scenes, the life-like and vivid reproduction of the past. Realism is the keynote to the success of "The Birth of a Nation." The very stupendousness of the spectacle defies description. And above all it is entertainment par excellence.

Running through the historial scenes are two romantic live stories in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the Colonel of the South. The proud spirit of the Southern girl and the equally proud mien of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes, each loyal to the land of her birth.

Every one remembers how difficult it was to secure seats last season. By buying early the long wait in line can be obviated. Otherwise many miss the striking opening scenes of this great spectacle. This will positively be the last engagement in this city. Seats by phone 1912. Excursions on all Railroads. Advertisement.

Griffith's Own Tricks Cause Screen Players To Rise to Heights

Many interesting stories are told of the methods used by D. W. Griffith, producer of "The Birth of a Nation," which remains at the Atlanta theatre this week, to make his actors live in particular heights of emotion during the staging of their most important parts.

In the early days of Mary Pickford's career, when she was beginning with her [illegible] productions, Griffith [illegible] the young actress her first [illegible] of intelligence upon [illegible] remember, was only a [illegible] [illegible] and [illegible] [illegible] [illegible]

COLONIAL
THEATRE BEAUTIFUL

BEGINNING THURSDAY EVE., SEPT. 28
Twice Daily Thereafter, 2:15 and 8:15 P. M.

D. W. GRIFFITH'S EIGHTH WONDER OF THE WORLD

THE BIRTH OF A NATION

SAME SUPERB SYMPHONY ORCHESTRA OF 30
NOW PLAYING ON FIVE CONTINENTS
AMERICA, SOUTH AMERICA, EUROPE, AUSTRALIA, ASIA

NOTE THIS ORGANIZATION AND PRESENTATION WILL BE THE SAME IN EVERY FEATURE AS THAT OFFERED IN CHICAGO ALL LAST SEASON.

PRICES Nights and Sat. Mats. 25c-50c-75c & $1; Boxes and Loges, $1.50
All Other Mats., Including Sundays, 25c-50c & 75c; Boxes and Loges, $1.00

Mail Orders Promptly Filled when accompanied with check and self-addressed stamped envelope. Seats Mon., Sept. 25.

SEATS MONDAY, SEPTEMBER 25

NATIONAL LAST TIME
Tonight at 8

Good Seats Remain — Good Seats Remain

THE BIRTH OF A NATION

Run Positively Terminates
TONIGHT

Prices, 25c, 50c, $1, $1.50, $2

MARYLAND
THEATRE

Tonight and Tomorrow.
Afternoons 2:30
Nights 8:15

THE BIRTH OF A NATION

Prices: 50c to $1.00
Few Seats at $1.50

MATINEE EACH DAY
25c to $1.00
SEATS NOW SELLING

OLYMPIC—Twice Daily
202 Times 204
8:15 P. M. 8:15 P. M.
Evgs. 25c-50c-$1-$2
Mats. 25c-50c-75c-$1

D. W. GRIFFITH'S
8TH WONDER OF THE WORLD

THE BIRTH OF A NATION

EVENINGS 25c to $2.00 — MATINEES 25c to $1.00

THE FILM OF THE FUTURE.

By DAVID W. GRIFFITH.

THE FILM of the future will be like the futurist novel. Romance, undoubtedly, will remain a strong factor in its success, and for some time to come it will be necessary for the romance to carry the facts—but ultimately the facts will carry the romance.

When David Starr Jordan saw a trial performance of "Intolerance" he said that it made him realize what a potent force the motion picture could be. The Babylonian scenes gave him a clearer conception of the manners and customs of those ancient people than all his reading and studying. Dr. Jordan illustrated his meaning by calling attention to a catapult used in one of the scenes. Not until then, he said, had he known exactly what a catapult was.

The new picture productions should be the means of pointing the way to an enlargement of the scope and field of the films. One error of the pictures of the past was a slavish following of the traditions of the legitimate stage. Old-time plays, treated as such, do not make successful pictures. There must be more imagination and detail in the films of the future. Entertainment on a stage is limited by the proscenium arch, but the motion picture is not confined. Its possibilities are unlimited, and today they constitute a rich mine of entertainment, the surface of which has been barely scratched.

After all, it is the public that is most concerned. No development is possible without its approval and coöperation. Ever since I went into the directing of pictures I have had to combat a chorus of opposition, most of it expressed in "don'ts." The man who listens to the "don'ts" and then DOES is the fellow who will make the pictures of the future.

The greatest value of the coming motion pictures will be in their suggestive worth. Scenes will be sketched in a way that will lead the audience to give play to its imagination and to supply the spark of fuller understand-

"Birth of a Nation" Is Still Popular

Crowds Continue to Witness Production at Pitt Theater of Pictures of Wartimes.



DONALD CRISP, AS GEN. U. S. GRANT.

"The Birth of a Nation," now in its last two weeks at the Pitt Theater, continues to offer a remarkably vivid picture of the moral, social and political conditions which characterized the Civil War reconstruction periods of American history.

The force of the picture is strengthened by a heart-rending tale of love which united, parted and again reunited the Cameron and Stoneman families.

The first part of the spectacle unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and accuracy new to motion pictures. The second part is a pictorial chronicle of reconstruction days in the south, including the carpetbagger-Negro excesses and the rise and triumph of the Ku Klux Klan.

There is an orchestra of thirty and in addition 20 people are required for the presentation of this spectacle, 50 in all.

ATLANTA A-THEATER

Farewell Week

Twice Daily —at— 2:30 and 8:15

FEEL THE THRILL AGAIN!

D. W. GRIFFITH'S GIGANTIC SPECTACLE

18,000 People

3,000 Horses

THE BIRTH OF A NATION

5,000 Scenes

Cost $500,000

30 SYMPHONY ORCHESTRA 30

Prices Reduced

Duval Theatre

WEDNESDAY AND THURSDAY

Afternoon at 2 o'clock

February 6th and 7th

Special School Matinees

"The Birth of a Nation"

Members of the school will be admitted for Fifty Cents on Wednesday or Thursday Afternoon.

Present this card when purchasing ticket.

School

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MAE MARSH

...IN...

"THE BIRTH OF A NATION"

NEW NATIONAL THEATRE

PRINTERS

1916 **MAY** 1916

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
N. Moon 2d 21st	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

ATLANTA -THEATER- TODAY

AT 2:30 AND 8:15

D. W. Griffith's Gigantic Spectacle

18,000 People — 3,000 Horses

THE BIRTH OF A NATION

5,000 Scenes — Cost $500,000

Orchestra of 30

PRICES:

Nights—25, 50, 75, $1 and $1.50
Matinees—25, 50, 75 and $1

Engagement Positively Ends Saturday Night

GOOD-BYE.

"The Birth of a Nation" will soon be withdrawn from the road to make way for Mr. Griffith's newest and biggest spectacle, "INTOLERANCE," now running at the Liberty Theater, New York.

BIRTH OF A NATION STARTS ON ITS FINAL WEEK

Manager Homer George, of the Atlanta Theater, Tuesday announced the engagement of "The Birth of a Nation" would close Saturday night, as other attractions were booked for the theater next week.

The great picture, which ran three weeks last year and is in its second week this season, continues to draw large crowds. Hundreds who saw it last year are going to see it again, and they say it affects them as strongly as ever.

Thousands of school children have attended the matinees, upon recommendation of parents and teachers, as it teaches of an important period in Southern history far more effectively than text books can do.

THE BIRTH OF A NATION

Chestnut Street Opera House

Again This Week

DUVAL THEATRE

ADMIT ONE

Account The Green Club

Sunday [illegible] February 6th

"THE BIRTH OF A NATION"